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A U S T I N



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Frederick B. Hill, Organist

Austin Organ Co., Hartford, Conn.
Gentlemen:

The four-manual Austin Organ that you installed in the First Congregational Church has just completed its first year of service and I am writing to say that it has given the utmost satisfaction and that the people of the Church and I, are exceedingly pleased with it. Mechanically the organ is entirely satisfactory: it has given no trouble and is always ready to play.

Its tonal qualities are extremely pleasing and I am delighted with the voicing of all the stops and the balance of tone you have worked out. The softer stops are really exquisite and the ensemble whether soft or loud is finely balanced. I believe no finer balance could be secured in any organ of its size.

Your service during the past year has been very much appreciated by myself and the Committee and I thank you for your interest.

My appreciation of your work and success in building such a fine and satisfactory organ is shared by many people of the congregation who have expressed their delight and satisfaction to me.

With many thanks for all you have done to make it such a fine organ and with best wishes for your success, I am

Very truly yours,
{Signed} Frederick B. Hill, Organist,
First Congregational Church.

Meriden, Conn.
Oct. 28th, 1930.

AUSTIN ORGAN CO.

Hartford, Conn.

GERMAN CONGRESS

CONVENTION ON CHURCH MUSIC
LASTS ALMOST A FULL MONTH

An International Society for the Revival of Catholic Church Music has been formed with its headquarters at Frankfurt. The association held its first convention (as we would say) during October, 1930, a session lasting—heaven help us—23 days: the program reads like a veritable gourmand's feast of all the recently composed Catholic church music of Europe, in which the Germans seem to have played the main role, with lesser parts allotted to Italy, Alsace, France, Belgium, Austria and the new Slav States.

In addition to the programs the pamphlet of the society contains a goodly number of essays by various composers, university professors, and church musicians, which make very stimulating if somewhat controversial reading. Those Germans certainly do things in a big way once they get started. Imagine listening to liturgical music for 23 days in succession!

However, this material seems to warrant investigation. The essays are typical of Teutonic thought—very thorough, conscientious, and a few of encyclopaedic dimensions. Anyone active in the service of the Catholic church or interested in its liturgy will find both programs and dissertations on church style a goad to progress.

Church style—what a controversial subject! Most of the learned gentlemen agree that Gregorian Chant and the polyphony of Palestrina must form the "point de départ" of the new liturgical style. Some of them want their Gregorian unaccompanied. The dance and the forms derived from it are barred; so also is anything smacking of opera, popular music, or the celebrations of the ultra moderns. On the other hand the more venturesome spirits wish to incorporate ultra modern devices into the church style. Can you imagine the Teutonic jazz of Hindemith, or Stravinsky's "Rites of Spring" at Solemn High Mass? The true ultra modern believes in "sonorities," sense impressions, or geometric designs for their own sake. Now what has this to do with the life of the spirit? Nevertheless the world moves, and we never know what is around the next corner.

The revival of Church music is intimately connected with the reawakening of our spiritual forces in general in this most materialistic and mechanized of all ages. To dogma-

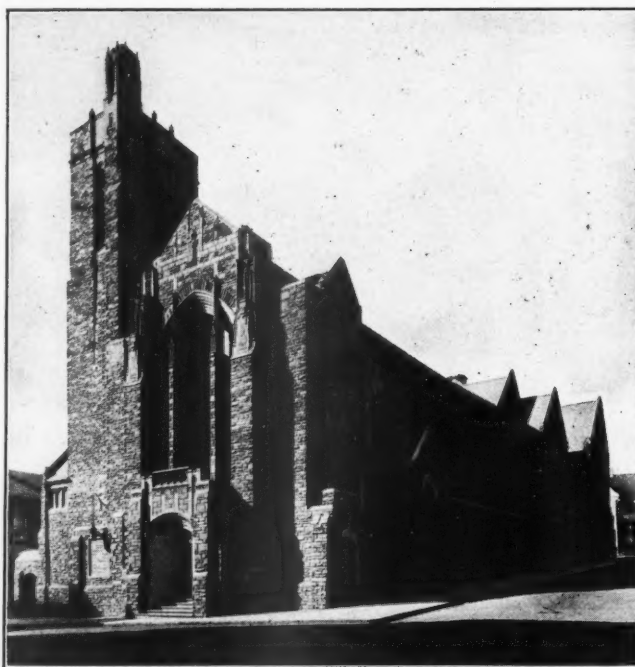
tize about the particular form which this revival is to take, is precarious at best. Human nature, being as it is, has a most disconcerting way of defeating the best laid plans of mice and men, especially when the latter spring from the reasoning of the intellect. All true creation comes direct from the soul, guided and held to its course, to be sure, by that reasoning which we term plain "common sense."

Granted we have sincerity, familiarity with the inner spiritual essence, and the practical exigencies of the service, the outer form of a mass or motet will matter little. Grieg in some of his short song forms, and Debussy in his "Martyrdom of St. Sebastian" (a ballet by the way) have achieved a spirituality which one seeks in vain amid such of the

contrapuntal gymnastics of the polyphonic school. The distortion of the text inherent in contrapuntal leading of voices may not disturb us so much in a foreign language such as Latin; but just try it in your own mother tongue and you sure will have much occasion for unseemly merriment.

I once heard a burlesque in a theater of Leipzig (the citadel of the immortal J. S. B.) on the polyphonic singing of the famous choir of the Thomas Kirche, which rocked the house with uncontrollable laughter. Four men dressed as hobos came on the stage for a fashionable entertainment, and the leader announced that they would now sing a "moratorium" on the text "A-pro-the-Ke" (this is German for drug-store). The senseless repetition of the first two syllables caused a near riot.

HALL ORGANS



CHRIST LUTHERAN CHURCH, HAZLETON, PA.

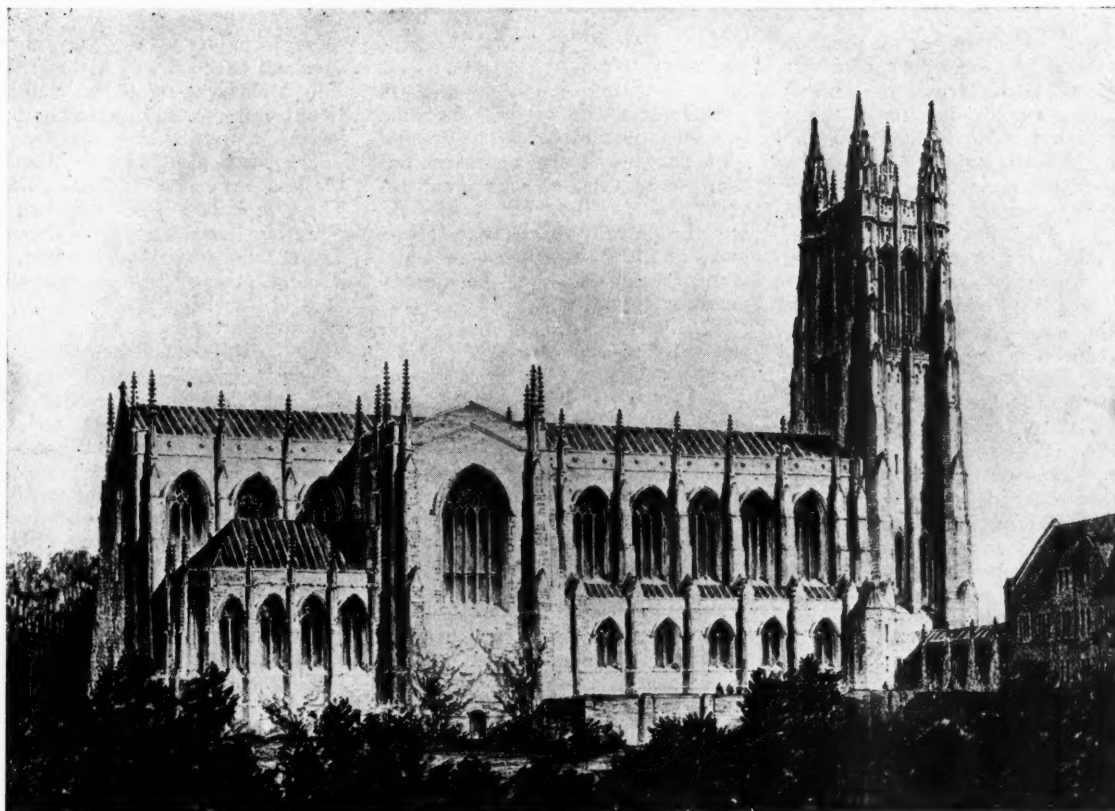
- - - - - and again in Pennsylvania

Miss Chlorea Fey, organist of the Christ Lutheran Church, was so enthusiastic about the remarkable performance of this new organ that she wanted one for herself. Christmas brought her a three manual HALL residence organ, the gift of her father.

A HALL organ was recently dedicated with impressive ceremonies in the Christ Lutheran Church at Hazleton, Pa. This beautiful three manual instrument in its new attractive setting is a noteworthy addition to the extensive list of prominent HALL installations in the Keystone State.

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I am a real admirer of the peculiar racy flavor of Gregorian Chant. It is the most characteristic of all musical means employed in the Catholic service; but a slavish imitation of the letter and a failure to grasp the spirit of this unique form of devotion will be barren of results for the future. The music of Palestrina, and allied composers, when done in a truly artistic manner as we formerly heard it from the Musical Art Society under Dr. Frank Damrosch, or at present from Father Finn's superb choristers (to mention two local choirs) has always been a source of true musical pleasure and spiritual uplift to us. We sense in these compositions a lofty mysticism, and austere beauty coming not from the words (which are usually unintelligible) nor yet from the contrapuntal involutions, but directly from the deeply religious and divinely creative spirit of the composer himself. Outer forms are, after all dead symbols, material for the musical historian, unless quickened by the imagination of a truly creative spirit. Someday all our ultra-modern music will be so many shells on the seashore of time.

Saint-Saens (I believe) was once asked the difference between "sacred" and secular music, whereupon he replied: "My dear sir, there are only two kinds of music, good and bad." So I say, let's sing or compose as good a music as the congregations and the ecclesiastical authorities will permit. We extend to the many noble spirits banded together in the International Society for the Rejuvenation of Catholic Church Music our very best wishes for the speedy realization of their aim, "a consummation devoutly to be wished."

—OSCAR E. SCHMINKE, MUS. DOC.

THE LIBERTY BELL

By WALTER LINDSAY

May I, as a fellow citizen with the Liberty Bell of this ancient city, raise my voice to correct the opening of the article on Carillon playing in your January issue? The author infers that Paul Revere made the Liberty Bell; but while Paul was a most versatile mechanic, he had no more to do with the old Bell than I had.

The Liberty Bell was cast originally in England, by the Lister Foundry, which is still in existence, and is said to be the oldest business house in London, having been founded in the Sixteenth Century. When the Bell reached Philadelphia and was tried out, it was not liked very well; and as it cracked

within a few weeks it became necessary to recast it. So Pass & Stow, a firm of foundrymen in Philadelphia, undertook the job, though it was rather a large order for them; they were successful, but the tone of the Bell was again not very good, so they recast it, making the third casting that it had had; and this time it was satisfactory, and was in use for many years.

This may be a small matter, but after all, it's a question of fact.

ESTEY FOR CLOKEY

CLAREMONT COLLEGE ORDERS LARGE ORGAN FOR FAMOUS COMPOSER

Mr. Joseph W. Clokey of Claremont College, Claremont, Calif., one of our most prominent contemporary composers, will soon have a 4-109 Estey Organ built to his design in consultation with Messrs. J. B. Jamison and C. W. McQuigg, which will be one of the largest organs on the Pacific Coast.

The tentative specification shows an instrument of abundant resources. The Pedal Organ will have two 32's, three 4's, a 2', and Chimes, with a complete 16' department all the way from pppp to ffff, and including eight reeds.

The Great, expressive, uses a 32' at t.c., two 16's, three Diapasons, a 5r and 3r Mixture, 5 1/3', and 2 2/3' besides the usual assortment of

stops, including a 16' Diapason register and 16' borrowed Melodia stop. This Melodia is treated as a unit at 16', 8', and 4', with no other borrowing in the division.

The Swell also has two Mixtures (7r and 4r) and a 2 2/3' and 1 3/5'. There are two 16's and two 2r Celestes, Gamba and Salicional. Again the division is virtually straight, the Geigen alone being used at 16', 8', and 4', with the 7r Mixture derived.

The Choir includes two 2r Celestes (Erzähler and Clarabella) and the exceedingly useful 2 2/3' and 1 3/5'. The reeds are Cor Anglais, Clarinet, and Trumpet.

The Solo division is unusually complete, with 14 registers, 3 borrowed stops, a 2r Violin and 3r Mixture. The 8' reeds are Orchestral Oboe, French Horn, Trumpet, and Tuba, with a 16' borrowed Trumpet and 4' borrowed Clarion.

The 8 Combons for each manual are on Double Touch, second touch adding control of Pedal organ. There are six Tremulants: Great, 2 Swell, Vox Humana, Choir, and Solo. A Waltham Clock is included in the console equipment.

The complete stoplist will not be presented in these columns until all final alterations have been decided upon so that the instrument as built will exactly conform to the stoplist as presented in T.A.O. The instru-

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Volume II. In process of publication

Contents of Volume I

Saint-Saens	Adagio	From Symphony No. 3
Franch	Allegretto	From Violin Sonata in A
Rubinstein	Molto Lento	From String Quartet, Op. 17, No. 2
Brahms	Adagio	From Violin Concerto, Op. 77
Dvorak	Goin' Home. Adapted by William Arms Fisher.	From the Largo of the Symphony From the New World, Op. 95
Bizet	Adagietto	From L'Arlesienne, Suite No. 1
Gounod	Vision de Jeanne D'Arc (Meditation)	From Eve
Massenet	Meditation	(An den Frühling)
Grieg	To Spring	Op. 43, No. 6
Schumann	Adagio	From Symphony No. 2

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ment is made possible by a gift from the Bridges estate. The auditorium seats 2500. Installation is scheduled for the latter part of the year. It represents one of the largest contracts negotiated during 1930.

—REGISTRATION BUREAU—

The time will soon be here when vacancies will be most numerous and we remind T.A.O. readers that the Bureau is conducted strictly as a service for themselves, in carrying information of vacancies to those interested. No fees of any kind are charged; the Bureau has constantly on hand a list of organists that includes men and women temporarily out of work for no fault of their own, and organists desiring and deserving better positions than they hold at the moment. Any reader who himself has been in search of a position will fully appreciate the gratitude felt for other readers who have cooperated with the Bureau by supplying information on current vacancies. Merely address the Bureau at 467 City Hall Station, New York.

—TOO GOOD TO KEEP—

The story related by the famous Mr. Pierre V. R. Key about the way a famous pianist helped make merry at the Christmas Party of the faculty and students of Curtis Institute is much too good to keep. It seems that this great artist, known for his dignity and solemn restraint, appeared at the party as a little girl of tender age but vigorous ambitions, and was announced by the master of ceremonies for a little recital. In keeping with the character, and in the dress of a little girl, he approached the piano on the stage, began with difficulty, continued with increasing nervousness and many wrong notes, and finally, deserting the ridiculously simple piece altogether, left the stage in great distress and violent tears.

Thereupon the m.o.c. announced that the "little girl" had learned her lesson and entered the Curtis Institute, and would now appear, a mature artist after two years at Curtis.

Again the famous artist gave uproarious delight to the audience by appearing as the "little girl" a few years older, approaching the piano with extreme confidence, and playing the same simple ditty—"as fast and loud" as human hands could do it. The irony was complete. Never was there such tumultuous merriment.

But was he entertaining them or giving them an object lesson? Probably no one knows but himself,

though we suspect the latter. How Lynnwood Farnam would have enjoyed that delicious bit of tomfoolery.

RESIDENCE ORGANS

ESTEY COMPANY'S PRODUCT WITHIN REACH OF PROFESSION

There would probably not be many famous concert pianists if the artist had to go outside his own home for practise—probably to a cold church. Not many organists are willing to do as Mr. Lynnwood Farnam did and spend all their days and evenings in their churches in order to practise when the inspiration of the moment would make the results most profitable. One of the most encouraging developments of the past year is the Minuette developed by the Estey Organ Company and the small organ of normal proportions which that Company only recently announced at a price within reach of any successful professional organist.

The most recent Minuette installation is that made in the middle of January in the Alcázar Hotel, Miami, Florida. And among late installations of residence organs are the following:

Mr. F. B. Bower, Philadelphia.
Mr. G. C. Culver, Philadelphia.
Mr. Harvey Manss, Scarsdale, N. Y.
Mr. R. M. Jackson, La Habra, Calif.
Dr. H. B. Cooper, Watertown, N. Y.

When we pause to consider that Mr. Farnam achieved his greatest fame on the small four-manual organ in the Holy Communion, New York, we realize that artistic achievement in organ playing does not depend upon large organs. The spread of residence and studio or-

gans is one of the most wholesome developments of recent times.

Calendar

For Program Makers Who Take Thought of Appropriate Times and Seasons

MARCH BIRTHDAYS

- 2—David D. Wood, Pittsburgh, Pa., 1838.
- 5—Arthur Foote, Salem, Mass.
- 10—Felix Borowski, Burton, Eng.
- 10—Dudley Buck, Hartford, Conn., 1839
- 12—Dr. Charles E. Clemens, Plymouth, Eng.
- 12—Alex. Guilman, Boulogne, France, 1837.
- 12—Cyrill Kistler, Germany, 1848.
- 14—Everett E. Truette, Rockland, Mass.
- 15—Dr. George B. Nevin, Shippensburg, Pa.
- 15—Mary Turner Salter, Peoria, Ill.
- 16—J. B. Calkin, London, Eng., 1827.
- 17—Joseph Bonnet.
- 17—Joseph Rheinberger, 1839.
- 18—Rimsky-Korsakoff, 1844.
- 21—Bach, Eisenach, Ger., 1685.
- 23—Lucien G. Chaffin, Worcester, Mass
- 23—Eugene Gigout, Nancy, France, 1844.
- 23—Jules Reubke, Halberstadt, Ger., 1834.
- 26—Dr. H. Alex. Matthews, Cheltenham, Eng.
- 28—Batiste, Paris, Fr., 1820.
- 29—Reginald Goss-Custard, Sussex, Eng
- 31—Haydn, 1832.

OTHER EVENTS

- 1—Theo. Kullak died, 1818.
- 2—Texas' Independence Day.
- 3—Joseph Callaerts died, 1901.
- 3—Edward Kreiser died, 1917.
- 3—Emil Sjogren died, 1918.
- 7—S. Wesley Sears died, 1929.
- 11—Bach's "St. Matthew Passion" was performed, for the first time since Bach's death, by Mendelssohn, 1829.
- 11—Berthold Tours died, 1897.
- 20—First day of spring.
- 25—Church festival of Annunciation.
- 26—Beethoven died, 1827.
- 26—Debussy died, 1918.
- 27—David D. Wood died, 1910.
- 30—Alex. Guilman died, 1911.
- 31—Stainer died, 1901.
- 31—Japan opened to the world, by Com. Perry, 1854.

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Action —

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These expressions are from some of the most brilliant organists and ablest critics in America. If we say that Allen, Barnes, Christian, Courboin, Farnam, McAmis, Richards, Sabin and Thompson are among them we shall leave no doubt of their competence.

The Kimball action is superlatively good, but not unnecessarily good. It is scientifically designed, carefully built, and of precisely the right materials for each separate function. Nothing is slighted—nothing is wasted or overlooked.

Silver contacts are used throughout because laboratory and working tests have demonstrated that nothing else serves as well—and this includes *even the switches*. Every closed circuit is permanently soldered, every open circuit is of *silver on both sides*. (See pages 11, 12 of "Kimball Organs from a Technical Standpoint.")

The Kimball magnet is something to be proud of. Its resistance is nearly double that of its nearest rival, its current consumption so small no spark is visible when a contact is broken in pitch darkness. Naturally, its cost is much higher than any other, but this is not an extravagance—it is cheaper to use these magnets than to spend money travelling about to fix ciphers and dead notes, to say nothing of having satisfied customers. And let this sink in—this is no expectation, no hope, no theory, but prolonged experience with one unchanged magnet for fifteen years, during which actually millions of them have been in continuous service, many in the hard theatre grind. (*Ibid*, pages 13, 14.)

The subject overflows any page. Coded, machine spun cables; perfected, counter-bored windchests; sensitive, triple-valved reservoirs; so many factors enter that we can only suggest that you let us have your name and address for a complimentary copy of the Technical Book and read up on the Kimball Organ as it is built today. It will repay the half hour it takes.

W. W. KIMBALL CO.

ESTABLISHED 1857

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Chicago

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Music of the Month

A Digest of the Most Practical and Worthy Compositions by Composers of the Current Calendar List

FOR THOSE who may want to check up their own repertoire with the most timely lists of practical compositions, and follow, when occasion affords, the music calendar of the month. The usual abbreviations are used to indicate number of pages and grade of difficulty—easy or difficult, modified by moderately or very. Publisher and price are given where known. Readers will render valuable cooperation by securing any of these compositions through one of the publishers whose name and address is found in the Directory in the back of this magazine.

—MUSIC OF MARCH—

In addition to a flood of Spring Songs, a few of them good, there could well be a touch of Japanese music—that is, music written to picture Japanese scenes. Who can offer an appropriate title to celebrate March 3, 1847, when the postage stamp was first used in America? And March 4, 1880, when halftones were first printed in a newspaper? The latter was done in an extinct New York newspaper, by the inventor of the process, Stephen H. Horgan.

The innumerable Ave Marias will come in properly for the Annunciation season, and certainly every serious choir in America should have at least five copies of the "St. Matthew Passion" so as to be able to present at least the simple chorales, or perhaps an aria, during the Lenten season. This "St. Matthew" music is not all of it difficult; in fact in many cases the difficulty will consist in trying to persuade the singer to keep the pace down to a metronome marking that will convey the depth of sincerity, and maintaining a rhythm very largely devoid of pauses, ritards, and other meaningless mutilations of rhythm, which, largely because of the unusual importance of the accompaniment, are badly out of place in Bach. Any chorus that works diligently at the first and last choruses of the "St. Matthew" will very soon be able to sing the latter in public, and ultimately also the former.

Those who have a bit of sentiment in them will probably want to do honor to Dudley Buck who made a great contribution to the organ world of his own day even if we do not find much permanent value in any of it. For a mild piece of jazz-rhythm, which it must have sounded like in its own day, his Wedding March, Op. 44, Ditson, 75c, is good; today it could be used as a postlude and will impress the average congregation merely as tuneful, not anything worse. On the Coast, Cm, Schirmer, 75c, is a rather worthy tone picture fit for use as a prelude. Sonata No. 2, Schirmer, \$2.00, is rather a worthy piece of light, rhythmic, somewhat contrapuntal, and certainly interesting music from the popular viewpoint.

There are many of us who regret the neglect of the Guilmant Sonatas and lesser pieces. Here was a composer who wrote the sort of message that always carried conviction with an audience, and it will make many friends for the organ; it is by no means out of date. If T.A.O. readers express a demand for it we shall gladly present an article about the most practical and appealing compositions of Guilmant. Some of the very best of them are hardly known at all, from program indications.

Cyrril Kistler may not be known to many but we remember him at least for one unusually fine transcription. Otto Dienel's arrangement of the Vorspiel to the 3rd act of Kunihild makes very sterling and interesting organ music for recital or service. And it is simple enough for any of us to play it effectively.

Mr. Everett E. Truette of Boston is known not only for the products of his teaching but also of his composition. Organists with fair technic ought to have at least the set of three Arabesques by Schmidt: Aubade 50c, Angelus 60, Toccata 75c; if only one is wanted take the Angelus, but all three are practical music of a worthy order and real musical qualities. The effective device of a running passage against a harmonized melody is well displayed in his Prayer, Schmidt, 60c, of best use, of course, in the church service. Nuptial Suite, Op. 32, is a set of five interesting pieces, all worthy of use but not all within easy reach of the average hard-pressed organist. Schmidt, \$1.50.

Jules Reubke's early death was somewhat in the nature of an organ world tragedy, for it removed one of the most promising organ composers since Bach. The only example of his work is the one-movement 24-page Sonata on the 94th Psalm, which has been used and still is by most of our great recitalists. It is by no means easy, but it certainly is a sterling piece of organ writing. In the minds of many, it gets away from the sometimes empty expression of many examples of the French school and maintains a constantly intense, high degree of emotional message; and its technic leaves nothing to be desired. It remains one of our genuine organ classics. Its programmatic nature helps an audience to increased interest and understanding.

Mr. Reginald Goss-Custard and his brother have both visited America, the former for several recital tours. We do not know of any more attractive melody piece than his Gondoliera, which every organist should have; it is highly successful and easy to play. Abendlied is another melody piece that starts with delightful materials but is slightly disappointing in the middle section. The Gondoliera is by far the better. Both by Schott of London.

Those unacquainted with Haydn under their own fingers and at their own consoles should try their hand at Best's arrangement (Gray) of the Clock Movement from the Fourth Symphony—if they like to master tricky passages here and there, and it will well reward them with a recital piece that will invariably make a hit. The Menuetto from the No. 11 Symphony, transcribed by Edwin Arthur Kraft, also in the Gray catalogue, 50c, is another delightful but somewhat simpler piece, though not entirely without a few measures here and there that need polishing.

Years ago, when Leopold Stokowski was still an organist, the writer heard him play, at one of his post-ludial recitals when almost the entire congregation habitually remained and a dozen or so new-comers entered for the music alone, a transcription of the fairly simple Pastorale by Theodore Kullak, and has never forgotten it. There is a fine arrangement by W. T. Best in the Schirmer catalogue, 35c. Try your hand at it if you like to figure out why you can or cannot make a great work of art out of it.

Let us not forget the late S. Wesley Sears of Philadelphia, whose Festal Piece, Presser, 50c, was reviewed in T.A.O. for January. It is within reach of all, and is a thoroughly practical piece of worthy church music.

Among all the Spring Songs we want to mention as our chief delight the Spring Song of Will C. Macfarlane, published by Schirmer, 75c. Play that on one of our modern organs with light action and light, beautiful tones, and you have a most beautiful picture of spring.

February 1931, Vol. 14, No. 2

The American Organist

W. SCOTT BUHRMAN, F.A.G.O. Editor

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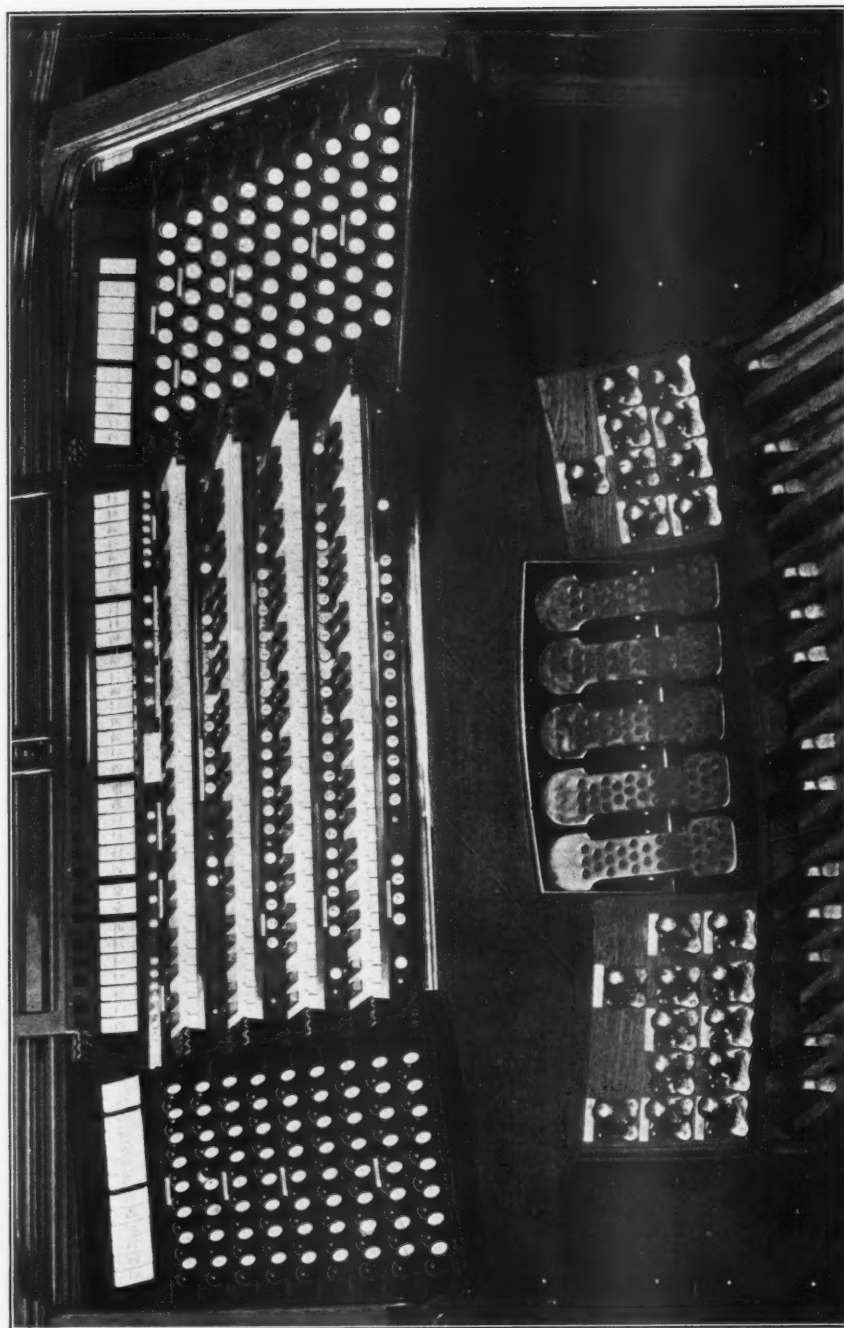
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MR. FARNAM'S GREATEST ORGAN

The organ built to Mr. Farnam's ideas, for Emmanuel Church, Boston, by Casavant Freres—an instrument of 138 stops, strictly straight throughout the manual divisions. This was the largest organ it was ever to be Mr. Farnam's privilege to play regularly in any of his church positions, and it was the only one built to his own tastes.

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The AMERICAN ORGANIST

Vol. 14

FEBRUARY 1931

No. 2

Lynnwood Farnam

A Critique that "Marked a Milestone," an Essay that Spoke Eloquently,
and the Birthday Memorial Service in St. Thomas' Church

Second Article



WHAT WOULD the world today give for an intimate, accurate record of the life, personality, and achievement of John Sebastian Bach, written at the time of his greatest fame or immediately after his death, when all the facts and incidents were still within reach? Suppose some enterprising music magazine had undertaken to publish such a series of articles, and suppose some of its clear-visioned readers had faithfully preserved copies for posterity, what would they be worth today? and how much would they have changed the course of events in the world of the organ?

"Lest we forget" is an age-old cry. The world did forget Bach, forgot him for a whole century. It was too late then. The achievements so grandly made, still as live as the best of music of our own modern year of 1931, bore no fruit; composition went back to its former slow pace, not to quicken again for a hundred and fifty years.

Not merely lest we forget, but rather to write an indelible record of the life and achievement of a supreme artist, it is the hope of The American Organist to prepare and present a series of articles dealing with every phase of Mr. Farnam's career, for the benefit of those immediately interested and also for the purpose of preserving in print for all time a record that can easily be written now, that will be invaluable a hundred years from today, and impossible to assemble two hundred years hence, unless we appoint ourselves to the task now.

One of the things of great importance to Mr. Farnam, a thing he held in high esteem, was the printed verdict of a sincere and competent critic. So far as reasonable search reveals, the first lengthy attention paid to Mr. Farnam in the New York newspapers was the report written by Mr. Aaron Burr, whose writings are familiar to readers of The American Organist, which was published in the December 15th issue of the New York Evening Post. Mr. Burr (to continue to use the name under which he chooses to write) began his article characteristically:

"Farnam is in danger, I think. The danger is that of being 'taken for granted.'" And after almost a full column of detailed description he closes with this paragraph:

"You see I have nothing to say of the Farnam technic! I only sat in reposeful dim light and heard music. For an hour I was bathed in beauty, and I came away renewed in spirit. I am glad to know that within twenty feet of the roaring Sixth Avenue 'L' there is for me a haven of contemplation for one hour each week for the next six weeks."

The program of that recital is interesting:

Franck—Grande Piece Symphonique
Widor—Scherzo (8th)
Vierne—Communion, Messe Berse
Stoughton—The Enchanted Forest
Karg-Elert—Nymph of the Lake
Rheinberger—Toccata (Son. 14)

This tribute in the Post seems to have had the result of drawing special attention to Mr. Farnam's recitals, which then were in the nature

of something new in the city, and the audiences began to increase.

"One of the most heartening recognitions I have ever had . . . marking a milestone in my experience," as Mr. Farnam himself put it, came December 18th, 1928, when Mr. Lawrence Gilman gave him "a great surprise" by attending one of his Bach recitals and giving that free public organ recital the same detailed attention he would have given a Carnegie Hall concert of the Philharmonic or an unusual opera at the Metropolitan. That this recognition by Mr. Gilman and the Herald Tribune gave Mr. Farnam unusual happiness and encouragement is known to all his intimate friends. The letter he wrote, when he had secured additional copies of the Herald Tribune and could part with the clipping, is herewith reproduced, both because of the importance of the occasion in Mr. Farnam's career and also that those who have not had the privilege of seeing his hand-writing may do so now; the illustration shows the letter reproduced in the original size.

By special courtesy of the Editor of the New York Herald Tribune and through the cooperation of Mr. Gilman who very kindly loaned the copy of that clipping which he took from his personal scrap-book of clippings, the only copy available, The American Organist is able to reprint precisely the words from Mr. Gilman which marked "a milestone" in Mr. Farnam's career. The following program was the one under review:

Bach Program No. 7

To God we Render Thanks and Praise
Toccata and Fugue in E
Three Choralpreludes on From Heaven Above
Sonata No. 4, E minor
Two Choralpreludes on How Brightly Shines
Good Christian Men Rejoice
Trio Gm
Prelude and Fugue Bm

*

MR. GILMAN'S CRITIQUE

"This person," wrote Sir John Hawkins a century and a half ago in his famous History of Music, "was celebrated for his skill in the composition of canon, as also for his performance on the organ, especially in the use of the pedals." You might not guess it, but the "person" of whom Sir John spoke thus toploftily was that composer of almost superhuman plentitude and genius whose imagination held the future of music as the sea holds the shape and substance of its waves. Sir John, in other words, was speaking of Johann Sebastian Bach.

Alone among the older masters, Bach at his greatest speaks to the modern mind with a voice that comes to us as our very own, intimately near and vibrant, discoursing of everlasting things—of

birth and death and grief and love and faith—in a tongue that we most movingly comprehend. Standing close to us and yet beyond us, in tenderness and immensity, he draws round us at his greatest that "wind-warm space" which the mystics and the seers of loveliness have always known how to accommodate to the wandering heart of man.

But this is the greater Bach, as we have so often ventured in this place to mark him out. There is a lesser Bach, relatively casual and quotidian—the Bach who often fills his chamber-music and many of his clavier works with the formulas of his day invigorated and made delectable, it is true, by that necromantic art which so seldom left him without resource, but yet the product of a lesser mastery and genius.

The mighty Bach, timeless and imperishable, is, it cannot too often be insisted, the Bach who is scarcely known to the general public of our concert rooms. We all know the Bach of the Inventions and the Chaconne and the B minor Suite and the Brandenburg Concerti. Few of us who are not specialists know the infinitely greater and more treasured Bach of the vocal church music and the organ works; yet it is in these two relatively inaccessible worlds that the noblest and most exalted spirit in musical art lives and moves and sings with a voice unqualified and deathless.

Were it not for an occasional and welcome performance by the Society of the Friends of Music or the Bach Cantata Club or other choral bodies, or the well-doers of the Bethlehem Festivals, the vast treasure trove of the church music, and particularly the Cantatas, would be known only to those relatively few music-lovers whose eyes can absorb and recreate a printed score. And how shall we know what prodigies of beauty and expressiveness are concealed within the heaped volumes of the organ works unless some devoted and accomplished player in the organ loft shall bring to life for us their arcane and difficult contents?

We have raised the question before in these pages especially with reference to the organ works. The vocal church music—more especially the Passions and the B minor Mass—may be heard from time to time in the concert hall and thus enter the experience of the larger body of responsive amateurs. But it is otherwise with the organ works. Organ recitals do not come within the concert-going range of the average music lover. There are obvious practical difficulties in the way of bringing together great organ music and fine organs and accomplished organists and adequately sizable audiences.

And so it seems to us an undertaking of exceptional valor and importance that Mr. Lynnwood Farnam, the distinguished organist is carrying through at present in this town. Mr. Farnam has embarked upon his staggering enterprise of per-

forming the entire organ literature of Bach—some 245 works—in forty recitals which he is giving this season at the Church of the Holy Communion, Sixth Avenue and Twentieth Street. On every Sunday afternoon and Monday evening, Mr.

the stars; music that gives us at one moment a grandeur, a sublimity of utterance that makes all words seem vacuous and trite, and at another moment pierces the spirit by its fathomless and brooding tenderness, making us aware that this

49 W 20, New York
Dec 20, 1928

Dear Mr. Buhrman

The enclosed is one of the most heartening recognitions I have ever had, and also a great surprise, marking a milestone in my experience. My wildest hope in this connection was that perhaps in May, when opera & concert doings had died down a bit, some of the newspaper critics might attend one of the Bach series. I feel very much "bucked up" and encouraged.

Sincerely yours,

Lynnwood Farnam.

MR. FARNAM'S LETTER

Referring to Mr. Gilman's first article in 1928

Farnam plays organ music by Johann Sebastian in that placid neighborhood, which was once a busy center for department stores and shoppers.

It is relatively tranquil there now especially on Sundays and in the evenings; and those who can make the pilgrimage will find it an adventure richly memorable to sit in the dim candle-lit church on a Sunday afternoon or Monday evening (except in January—when, presumably, Mr. Farnam takes a well earned holiday) and listen to these masterly readings of incomparable music.

You will hear there music that is among the greatest that we possess—music that, as Mendelssohn said of the tremendous Toccata in F, "sounds as if it would bring down the church about one's ears"; music that thunders its exultations among

tone-poet has indeed crossed over all the sorrows of the heart.

At times, when this music is at its most deeply beautiful and pitiful and poignant, the quiet street, the shadowy church, seem filled with unaccustomed presences, and it is not Bach's voice alone that we fancy, comes to us from out the shadows of the organ loft.

*

How many readers have noted a peculiar thing about this essay and Mr. Farnam's unusual delight in it? This conundrum—if it is still a conundrum in the reader's mind—is important in that its solution furnishes the key to the whole psychology of Lynnwood Farnam.



THE GALLERY ORGANS

In Emmanuel Church, Boston. Mr. Farnam cooperated liberally with *THE AMERICAN ORGANIST* early in 1918 and the result was the publication of five photographs and the complete stoplist and details, including data giving the relative dynamic strength of each stop. The list of accessories includes many of the specialties which Mr. Farnam's imagination called for even in that early period of his career, almost fifteen years ago.

The peculiar thing is merely this, that Bach, not Farnam, is extolled.

There is nothing in Mr. Gilman's words in praise of Mr. Farnam's playing. There is everything for Bach's music. And that was so dominantly the absorbing influence in Mr. Farnam's own life that it is exceedingly doubtful if he even noticed that the article referred to the composer and not to the performer. Mr. Farnam, as Mr. Gilman's later essay points out, was so thoroughly devoted to the task of making Bach's music understood and appreciated that nothing else in that connection could secure his attention.

Just as it was Mr. Gilman's lot to write a critique that gave unusual joy to Mr. Farnam himself during his lifetime, so also was it his lot to write an essay that brought to the organ world at large an unusual consolation after Mr. Farnam had gone. Again we are indebted to Mr. Gilman and the Editor of the New York Herald Tribune for permission to reprint that essay in full. The fol-

lowing article, the subject of wide comment and commendation, appeared in the Herald Tribune of November 26th, 1930.

*

MR. GILMAN'S EULOGY

Lynnwood Farnam was buried yesterday. The realization of that fact is peculiarly saddening to those who know how rare are the musical artists of his type: those who, self-effacing and devoted, combine with their humility and their priestly attitude toward the art they serve, the communicative power of the finely touched and greatly qualified interpreter.

Lynnwood Farnam was an artist of that order. One of the first organists of his time, he was a virtuoso without the virtuoso's usual curse of egoism; a great technician without the great technician's frequent passion for display. He was a master, but he used his mastery only in the service of what seemed to him the noblest things in music.



DETAIL OF GALLERY CASE

In a strange manner the infinite attention to detail that distinguishes this case seems to coincide prophetically with the infinite attention to detail that was to mark Mr. Farnam's art. Mr. Francis R. Allen designed the case, Mr. John S. Kirchmayer carved the figures, and the photos are by Ellison.

He was barely middle-aged, yet he had stamped the image of his artistic personality with singular vividness upon the best musical thought of his time.

"Ah, Farnam c'est un ace!" exclaimed a famous French colleague of his not long ago. A distinguished composer had written an important organ part in a new work for chorus and orchestra. "This," he said expectantly, "is for Farnam to play." In a letter concerning the dead organist a friend remarks: "I have been struck with the ven-

eration, almost awe, with which his pupils and his colleagues used to speak of him; they seemed to consider him not quite of this world while he was playing Bach on his organ. People—especially the hard-boiled young musicians of today—do not usually express themselves that way. What was it about Farnam that made them do so?"

Perhaps it was that sense of wholehearted dedication which he left with one, a dedication lifted out of mere excellence of intention by the fact that it was kindled by genius.

Farnam was truly self-effacing. But what he effaced was the exhibitionist, the self-conscious virtuoso. What he put in their place was the disciple, the apostle filled with a sense of the beauty and the greatness of the musical evangel that possessed him, stirred his imagination, precipitated the eloquence that gave it immediacy and life. He will survive in one's memory and estimation as another of those artists, so tragically few, who bring to their task of re-creation the pride and power and assurance of the great craftsman, the high, superb predominance of the master over his materials, but also the humility of the devotee.

Farnam's services in spreading the knowledge and the love of Bach's music hereabouts were incalculable. It is peculiarly gratifying to this newspaper to remember that the Herald Tribune was the first to call attention (in a review published December 18, 1928) to the Herculean labor of love which Farnam, in the cause of Bach, first undertook and quietly carried through in this town two years ago. We refer to his staggering feat of performing the entire organ literature of Bach—comprising some 245 works—in forty recitals, which he gave in the season of 1928-29, between October and May, at the Church of the Holy Communion on Sixth Avenue.

On every Sunday afternoon and Monday evening Farnam played organ music by Johann Sebastian in the obscurity of that backwater which was once a busy center for department stores and shoppers.

It is relatively tranquil there nowadays, especially on Sundays and in the evenings; and those who could make the pilgrimage found it an adventure richly memorable to sit in the dim, candle-lit church on a Sunday afternoon or Monday evening and listen to masterly readings of unapproachable music. At times, when the music was at its most deeply beautiful and pitiful and poignant, the street, the shadowy church, seemed filled with unaccustomed presences; and it was not Bach's voice alone that, one fancied, came to us from out the shadows of the organ loft.

When Farnam played Bach he gave you that curious, unmistakable sense of quickened contact between the interpreter and his material for which one can find no wholly satisfactory term of definition. "His lips may not be touched," it has been written of such a one, "but he speaks as if they were. And we listen, too, as if they were. His utterance carries about it an indefinable authority and certitude. There shine through it the intensity of vision and the immense sincerity of attitude in which it had its origin."

Intensity of vision—sincerity—excelling craft; those are indicative beacon-lights; but they leave the central mystery untouched.

Farnam was always the poised, persuasive artist, the flexible and sensitive vehicle. When he ad-

ressed the music that most searchingly probed his spirit—such music as the incomparable prelude on "Ich ruf' zu dir," or "Das alte Jahr vergangen ist"—he could make us feel, as the rare artist always does in such discoursing out of the heart of sensibility, that we were in the presence of an instrument through which some deeply appealing beauty had inexplicably passed, renewing and justifying life, making death irrelevant.

*

A MEMORIAL SERVICE

An impressive tribute was paid by the National Association of Organists whose executive committee arranged a service for Jan. 13th, Mr. Farnam's birthday, in St. Thomas' Church. The organ solos were played by four of Mr. Farnam's pupils. Though the service was given little publicity in the newspapers the church was crowded within several hundred of its capacity, the main body of the church being quite filled—another tribute to the esteem in which this modest but supreme artist was held.

Mr. Hugh Porter opened the service with four Bach selections: In Thee is Joy, Andante from the 4th Sonata, O God be Merciful, and Jesus Priceless Treasure. Then followed the opening sentences, Lord's Prayer, Psalm, Lesson, etc.

After the ritual Mr. Ernest White played three Bach choral preludes: Blessed Jesu we are Here, The Angelic Host from Heaven came Down, Deck Thyself my Soul with Gladness. Then followed the address by Dr. Elwood Worcester who had been rector of Emmanuel Church in Boston when Mr. Farnam was organist, and who in fact had brought Mr. Farnam out of Canada. Dr. Worcester's address opened with exceedingly interesting incidents relating to Mr. Farnam's career and personality—including the inevitable notebook. Mr. Farnam was invited to Emmanuel Church to play for Dr. Worcester and a group of musicians who would assist in reaching a verdict, for Emmanuel was then in search of an organist. When Dr. Worcester asked Mr. Farnam what he would play he answered, producing one of his now famous notebooks,

"Anything in this book."

"Surely you cannot play all these compositions," exclaimed Dr. Worcester when he found a list of several hundred classics.

"Yes, I can," was the simple but perfectly adequate reply.

Mr. Farnam did play and the list selected for the occasion made the first of his triumphs as an artist in the United States.

It was during the War period and Emmanuel, through its rector, gently urged Mr. Farnam to let his plans for an enlarged and adequate organ wait for a more appropriate season; said Dr. Worcester,

"Mr. Farnam only smiled." And before he realized it one of the wealthy members of the congregation had promised to give more than half the organ if the congregation would supply funds for the other part. Dr. Worcester's brief but warm words of praise for the Casavant organ that resulted may be taken as a tribute to what any conscientious and artistic builder can achieve when working wholeheartedly in cooperation with such an artist as Mr. Farnam; and very soon this builder was able, by his artistic workmanship and his spirit of loyal cooperation, to win a lasting place of affection in Mr. Farnam's heart.

The Emmanuel Church organ was presented in full in the March 1918 issue of *The American Organist*. With Mr. Farnam's cooperation the stop-list as printed in that early issue of this magazine contained the customary music indications showing the relative dynamic strength of every stop. The organ, the first great instrument to be built to the ideas of Mr. Farnam, was a divided instrument, consisting of a rebuilt and enlarged 3m chancel organ and a complete 4m gallery organ built as a memorial to Silas Reed Anthony. A writer in that issue said:

"The specifications present several new features of special worth. Possibly the one having greatest possibilities is the list of mutation registers, Quint, Tierce, Twelfth, Octave Tierce, Septieme. Just why recent specifications have not made use of these excellent tone-coloring registers is hard to understand, especially when the production of tone colors by synthetic processes is the subject of so much discussion. They are made valuable in a practical specification by their voicing. Mr. Farnam leads the way by voicing them very softly"

"Mr. Farnam has chosen wisely, planned well, and will now have the satisfaction of presiding over an instrument by which he can interpret his particular art in a most gratifying manner. Such an instrument is required for, and only such a one is worthy of, the art of Mr. Farnam." And how prophetic that was, for Mr. Farnam then was almost unknown outside of Boston.

Dr. Worcester recalled the day when Mr. Farnam came to him with the problem of what to do about the difference in taste between himself and his public. Should he make concessions to the public? or should he hold to his own idealism? Dr. Worcester correctly estimated the ultimate possibilities of the artist before him and advised him to

hold to his ideals and ignore any public not drawn to him on that basis, and Mr. Farnam, listening intently to the conclusion of his pastor's advice, quietly replied that that was his idea too and henceforth his intention.

After Dr. Worcester's remarks the English Singers, the famous choral group of six who have been touring America, sang William Byrd's "Ave Verum" and "Praise Our Lord."

Mr. Carl Weinrich followed with three choral preludes of Bach: Christians Rejoice, By the Waters of Babylon, and Kyrie Thou Spirit Divine. Bach's "The Lord Will not Suffer" was then beautifully sung by Dr. T. Tertius Noble's St. Thomas boychoir, and the benediction followed.

Mr. Alexander McCurdy, Jr., played two Bach numbers, the Cathedral Prelude and Fugue in E minor, and the Vivace from the Second Sonata, for which the entire congregation remained. A recessional, sung to Bach's music, closed the service.

It was a beautiful, impressive, solemn service. For the most part the music, both organ and choral, was of that quiet charm and beauty so characteristic of Mr. Farnam's personality. The playing of these four brilliant pupils came as a most welcome assurance that the great contributions Mr. Farnam was able to make to the art of organ playing have not altogether died and will not die. Dr. Worcester's picture of Mr. Farnam reflected both joy in his having lived, and unspeakable sorrow that he should have died so early in so magnificent a career. It was his opinion that Mr. Farnam did in a measure work himself beyond his limits and to an untimely end, that his insatiable hunger for perfection of detail, a hunger that drove him to spend hour after hour over a single detail of playing that couldn't even be understood by the chance listener, so conquered and ruled his mind and heart and body that "the physical warnings he must have ordinarily received" passed all unnoticed through a brain that could think only of other things.

It was a beautiful memorial service in which New York paid tribute to the man whose only condition in accepting his most celebrated post (the Church of the Holy Communion) was that he should be granted the full privilege of "practising at the organ any hour or any number of hours he wanted to, day or night."

"He was barely middle-aged, yet he had stamped the image of his artistic personality with singular vividness upon the best musical thought of his time."

The Organ

Mr. Barnes' Comments

—SOME DIFFERENCES—

NOW COMES the Editor of this esteemed journal with a voluminous account of how his former church accomplished the business of buying a new organ of very generous size. I have read this paper with interest, and I hope that other readers will have the same patience. It will well repay them. The Editor-in-Chief certainly should have the privilege of extending his remarks as far as he deems it wise, though I very much question whether he would permit any of the rest of us to extend ours to such great length. I mentioned to the Editor, commenting on this article, that his terminal facilities were poor, but that his ideas were good.

I take serious issue with my chief in his statement that "What the public wants is not noise and counterpoint but beauty and richness, and no Diapason Chorus will ever give it to them." A properly proportioned Diapason Chorus will give both beauty and richness as well as grandeur. I have already commented on this organ (July 1930) and it is an outstanding example of the Austin Organ Company.

I certainly admire Mr. Buhrman's frankness in stating that a Diapason Chorus means nothing to him as compared to beauty of tone. My contention is that beauty of tone should obtain in the Diapason Chorus albeit different in type, and somewhat more classic and austere than that provided by shimmering strings, and Vox Humanas and all the numerous subtle solo effects of which a modern organ is capable. Without a Diapason Chorus properly developed, an organ (as understood for many centuries past) cannot really be said to exist. One may have an interesting and beautiful musical machine, capable of many entrancing effects, but a church organ consists first of a Diapason Chorus and second of a Reed



Under the
Editorship of

William H.
Barnes

Chorus. All the rest must come afterward.

Fortunately this organ has all the rest, in a highly developed state, and a reasonably good Diapason Chorus and excellent Reed Chorus, in spite of Mr. Buhrman.

Mr. Buhrman's idea also, of placing all the String Celestes, Orchestral Oboes, English Horns and other solo registers on the Register Crescendo is one that I hope will be confined strictly to himself, and will never be generally adopted. His comparison of this type of ensemble with the orchestra will not hold water. It would take a paper as long as Mr. Buhrman's to analyze just why. I am sure I am in agreement with all of the best organists in this country in stating that there can never be any clear or satisfactory ensemble possible when all of

this extraneous material is included. It should be almost axiomatic that the excellence of solo stops is proportional to the extent that they do not blend with the ensemble. So, for the very reason that the solo stops are excellent in this organ, they are just so much "tripe" in their effect on the full organ tone.

How much more interesting it is that people do not all think alike about organs. If they did, I presume there would be no further use for an organ journal. As it is, arguments and opinions will still run rife for many years to come.

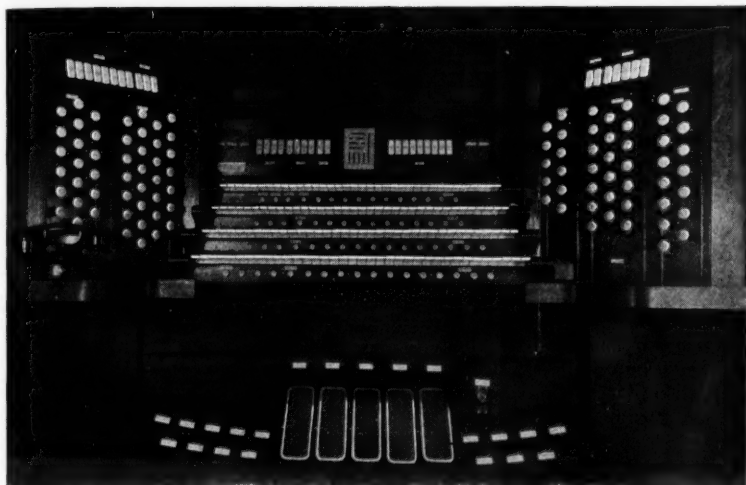
—CALVARY'S ORGAN—

THEY SAY it can't be done in non-resonant buildings. I refer to the statement often made that the English classic type of organ ensemble will not be satisfactory in a building that is dead acoustically. In general this is no doubt true and I have been satisfied for some time past that chorus reeds and brilliant mixtures are certainly much more effective, not to say agreeable, in a resonant and usually a Gothic building. However, when you get a pair of artists to design, voice, and finish an organ such as the Welte-Tripp Organ Co. has in Messrs. Charles M. Courboin, and Richard O. Whitelegg, even very adverse acous-



MR. FREDERICK W. RIESBERG

At the new Welte-Tripp console in Calvary Baptist Church, New York.



WELTE-TRIPP CONSOLE IN CALVARY BAPTIST

tical conditions (so far as the organ is concerned) such as exists in the new Calvary Baptist Church, New York, are not an insuperable obstacle to producing a perfectly gorgeous ensemble.

The Great Organ chorus reeds at 16', 8', and 4' (a family of Trombas) are without doubt the finest reeds of this character I have ever heard, not excepting those of the great English builders. Mr. Whitelegg received his training in this type of reed voicing in the Willis factory and if we are going to introduce more extensively chorus-reed tone in our present-day organs, it is a great advantage to know what is best in this field.

I know many builders who could greatly profit by studying most carefully the chorus-reed tone in both the Swell and Great divisions of Calvary. For under very adverse conditions, both as to chambers and acoustics, both families of chorus reeds are truly musical, and magnificent in effect. The absolute clarity and intense brilliance are astounding. I do not wish to argue here with those that don't like bright Trumpet tone in the organ. If one doesn't, I suppose he doesn't. But if he does, what satisfaction is to be found here, and joy.

The supporting chorus mixtures are well proportioned and graded as to relative strength, and are valuable both with the Diapason Chorus and the Reeds.

The essentials are mentioned first, or at least what appear to me to be the essentials. When we come to the lovely soft effect and far-away tender echoes, they are there in profusion; also a Gemshorn Celeste on the Great is something of a luxury, especially when there is a Spitzfloete Celeste on the Swell, and a pair of

lovely Dulcianas on the Choir. Not only these, with many beautiful strings and smaller flutes, make the kind of music that the laity want to listen to, but there is even a Vibra-Harp. What a far cry this is from classic English ensemble.

I note some builders resent, just a bit, referring to a well designed American organ as having a classic English ensemble; but the English have no patent or copyright on a good ensemble. I agree perfectly, except that for purposes of discussion I believe it is clearer to refer to what has been traditional and customary in English organs as the classic English ensemble, and compare American organs that have this feature to English organs where such features are taken for granted in organs of any pretensions to completeness.

There are two large flutes on the Great organ at Calvary, not necessary in my estimation, as I believe one big one is one too many. However, the Doppelfloete is a fine example of the old Roosevelt scales, the best, I believe. The other is a large open flute that is good of its class, but of small possible usefulness. I am sure this idea did not emanate from Mr. Courboin.

The total effect of this organ as one is seated at the console reminds me somewhat of Kimball Hall, Chicago, where one is glad in both instances that there is a skyscraper above the organ to hold it down. The effect to the audience is a perfectly magnificent blaze of tone, which as Mr. Donald Harrison says possesses both an intellectual and deeply emotional appeal. To do this in a barn-like building, heavily padded with carpets, cushions, and acoustic plaster, seems to me little short of marvelous.

The facts are that I have seldom had the occasion in these pages to comment on an organ that satisfied me so well, or where I am so thoroughly in sympathy with the builder's ideas. Whether my ideas have been influenced by Mr. Courboin's, or his by mine, is not important, but in any event we are agreed, and it becomes a real pleasure to speak of this latest example of his firm's efforts in the highest possible terms. The stoplist will be found on page 351 of T.A.O. for June, 1930.

—W. H. B.

DEDICATION SERVICES

An event of significance in the life of Calvary Baptist Church, on 57th Street, New York, was the dedication of the new apartment-church building, housing two Welte-Tripp organs, one a 2m in the chapel, the other the 4-90-4380 in the auditorium, the stoplist of which will be found on page 351 of T.A.O. for June 1930. Mr. Frederick W. Riesberg is organist of the church, and the organ was designed by Mr. Charles M. Courboin in consultation with Mr. Riesberg.

The building was dedicated Jan. 4th, Mr. Riesberg opening each service with organ solos. At the evening service, dedicating the organ, Mr. Riesberg's preludial recital was followed by the dedication ceremonies, and just before the sermon Mr. Courboin played four solos.

The dedicatory recital on Jan. 8 presented Messrs. Riesberg, Courboin, Henry F. Seibert, and Archer Gibson, in that order, in a program of 20 numbers, including three encores and the "Hallelujah Chorus" sung by the choir as the finale. Mrs. Riesberg appeared in the middle of the program with the Bach-Gounod "Ave Maria" with violin obbligato, winning unusually hearty applause. Calvary's choir is an organization of some 50 mixed voices. It will be remembered that a quarter of a century ago Calvary was famous for its choir of about 150 voices under Edward Morris Bowman. The present pastor is the genial Rev. Will H. Houghton. The building is a 16-story apartment in which the church occupies several ground floors.

In addition to the organists already listed the Welte-Tripp organ in the auditorium was used for preludial recitals at the weekday noon-hour services Jan. 11 to 18 by Miss Lillian Carpenter, and Messrs. Edwin Grasse, Franklin MacAfee,



AN ATTRACTIVE PHOTO OF CALVARY CHURCH AND THE WELTE-TRIPP ORGAN

J. Thurston Noe (formerly organist of Calvary), and Walter Peck Stanley. To the present writer the climax of the dedicatory services came in the final group of numbers played by Mr. Gibson at the dedicatory recital when it seemed that never could an organ or organ playing be more magnificently thrilling than at that moment, which fittingly brought to a close the week of festivities.

Photographs reproduced in this issue show the interior of the auditorium, with the choir-loft and organ directly above and only slightly back of the pulpit, and the organ chambers on either side of the choir-loft; the console is ideally situated with respect to organ and choir. In the photo of the vested choir, Mr. Reisberg stands in front of the console and on his own lefthand (the reader's right) is shown one of the microphones by which Calvary regularly broadcasts over WQAO.

The organ as built differs from the stoplist as originally given chiefly in transferring the English Horn out of the Choir and to the Solo organ, and in evidently deriving the Choir Fugara, Piccolo, and perhaps one other stop. Readers are advised to refer to the stoplist in the June number and note the richness of the materials presented.

The Chapel Organ makes a delightfully compact little organ of

considerable versatility. The stoplist is worth noting:

Pedal: 16' Major Bass, 8' Flute.
Great: Diapason, Clarabella, Viola, 4' Waldfoete, 8' Trumpet.
Swell: Clarabella, Viola, Voix Celeste, 4' Waldfoete, 2' Flageolet, 8' Trumpet, Vox Humana.

The content is:

V 6. R 6. S 14. B 8. P 438.

—T. S. B.



ST. CLOUD, MINN.

ST. MARY'S R. C. CHURCH

Welte-Tripp Organ Corporation

V 19. R 19. S 33. B 14. P 1329.

PEDAL

16 MAJOR BASS 32
BOURDON 44
Cor de Nuit (Swell)
8 Bourdon
Cor de Nuit (Swell)
Gamba (Great).

GREAT

8 DIAPASON MAJOR 73
Diapason Minor (Choir)
CLARIBEL FLUTE 73
VIOLA DA GAMBA 73
Dulciana (Choir)
4 OCTAVE 73
Flute (Choir)
8 TROMBA 73

SWELL

16 Cor de Nuit
8 DIAPASON 73
COR DE NUIT 97
SALICIONAL 73
VOIX CELESTE 61
4 Cor de Nuit
2 2/3 Nazard
2 Flautino
8 CORNOPEAN 73

OBOE 73
VOX HUMANA 73
Tremulant

CHOIR

8 DIAPASON 73
DULCIANA 73
CONCERT FLUTE 85
UNDA MARIS 61
4 Flute
2 2/3 Twelfth
2 Piccolo
8 CLARINET 73
Tremulant

Under the master hand of Mr. Charles M. Courboin, vice-president of the Welte-Tripp Corporation, the organ contracted for late in January through Mr. J. C. Cox of Chicago Welte office shows some unusual features, both from the musical and efficiency viewpoints, and merits close study. Where money or space is limited, a builder's duty is to forget theories of organ building and deliver to the purchaser an instrument that will make beautiful music. In this case Mr. Courboin has ingeniously kept his eye on the theories of sound design and still has written a specification that in itself is worth money as a specification, so that the purchaser, while he buys merely a material organ, receives also the benefits of an artistic product—and art idea.

—NEW YORK, N. Y.—

The Church of our Lady of Lourdes has contracted with the Austin Organ Co. for a 3-39-2040, to be ready Sept. 1st. Miss Pauline Schmitt is organist. The Great is entirely expressive and there is a Harp in the Choir. It is strange that more recognition is not given to the fact that where but one percussion can be used the Harp is so much more versatile as to far outweigh the practical usefulness of the Chimes; not only can the Harp be used in the normal manner but if properly installed it can be highly effective in the capacity of a mild set of Chimes.

What One Organist Learned

An Organist's Digest of the Details of an Unusual Specification
After Thoroughly Testing Ideas against Actual Usage

By T. SCOTT BUHRMAN

BEING BRIEF about details that are important is usually synonymous with being careless or indifferent. The organ world is more and more getting down to details and taking itself seriously—so seriously in fact that even the best of friends will vigorously disagree one with the other. If my accompanying remarks are lengthier than similar articles it can be taken as an example of precisely what I have on many occasions earnestly endeavored to induce other organists to do in regard to their own experiences, for after all, experience remains the best teacher—when we are able to see new things and imbibe new ideas. To discuss, then, the details of any important new organ is exceedingly valuable, especially when it leads to the publication of widely differing viewpoints. We disagree with each other behind each other's backs, so why be tender if some of this formerly unknown disagreement comes out in the open, as Mr. Barnes very wisely determines it shall? Disagreement, discussion, debate—these make progress.

I have always wanted other organists to tell the profession all about their failures and successes in the acquisition of a new organ. Blue-prints and specifications are all very well in themselves, but the resulting organ depends upon many additional factors. I believe the chief of those factors is the time and skill spent upon the final finishing and voicing of the instrument in the auditorium; and such is also the belief of others both in reviewing this particular installation and in many others. If a builder or a designer takes the attitude that he and his methods are infallible, and the organist who asks for modifications must be wrong, it is a hopeless proposition to secure a good organ save in our distorted imaginations—for good organs are the result of severe and patient finishing processes, not of factory rules and regulations.

So therefore I hope my readers will be interested in an analysis of what we discovered. The opinions are my own. I am not worried by contradictions for it is they that make progress.

We had \$40,000 to spend, and

could go a few thousand more if necessary. Mr. Stokes did go a few more. And the upshot of it was that after spending quarter of a century playing impossible organs I at last had one I would like to own. We can blame ourselves if we fail to put idealism into the work we each have chosen for ourselves, so when it came to the time when idealism, and even horse-sense, was impossible of application in my church work, I impulsively considered it a good idea to follow the lead of my former music committee chairman, the former president of the board of trustees, the clerk of the session, and the treasurer of the church, to all of whom idealism was worth fighting for, and the gross neglect of it sufficient cause for resignations.

Two photographs of the console are presented, one showing the technical details of interest to the profession, the other showing a console so handsome that even the otherwise immovable Andrew Gabel took delight in it. This console is sunk over two feet in a small pit on the side of the church-front opposite the choir. The arrangement proved fairly ideal. The congregation cannot see the organist, but the choir can; organ tone comes forward across both organist and choir before it reaches the congregation, and thus makes a superb accompanying medium.

Incidentally I am violently, though pacifically, at disagreement with any and every notion of the organ founded on what used to be. Hoop-skirts, powdered wigs, and snuff used to be too. My only interest in an organ is aroused by whatever of pure musical beauty it may contain. If organ tones are not beautiful and appealing in the same sense as the orchestral instruments and every other instrument of music, it does not interest me. I believe that an ever increasing interest in the beautiful voices of the organ, particularly those of rich orchestral character and softer degrees of dynamics, can but vastly increase the demand for organ music, organists, and organs. "What the world wants, and it wants a lot of it—and will pay for it—is beauty, just plain real undisguised beauty."

Interested readers will find the stoplist on page 410 of T.A.O. for July 1930. The present discussion has been displaced from month to month in order to devote the space to materials from other sources, but it is deemed advisable to present it without further delay, in the interests of perhaps flinging a few questions at established practices and age-old customs which, after all, may not be worthy the respect paid them. Who knows? Time alone answers questions.

First, the specifications and voicing provided an ideal accompanying medium. And the Register Crescendo, against protest, was hooked up to give an even crescendo from pppp to ffff, with Celestes, all strings, and as many reeds as necessary to fill in and provide rich orchestral tone such as the New York Philharmonic would offer when playing full. If the orchestra not only can but must be vibrant and thrillingly rich in its full ensemble, I cannot see why an organ should go back half a century and remain marked by a hard, unyielding, unsympathetic ensemble. The Coupler Cancel on the Register Crescendo, together with the plan of keeping the Pedal Organ crescendo sufficiently in the background to serve as a not too loud foundation for either Swell or Choir Organ, provided the organist with the utmost versatility in gaining any possible crescendo. We could be playing on the Swell with nothing but the Vox Humana and Tremulant, and yet use the Register Crescendo for a build-up that would be perfectly smooth and artistic from start to finish. If an orchestra can crescendo smoothly, from any family of tone, to full orchestra, I believe an organ should do the same. I have never heard an accompanying instrument as satisfactory as this specification provides. It will be noted that there is an unusual wealth of soft tones in both Swell and Choir, and sufficient pianissimo in the Great to provide an accompaniment to either Swell or Choir.

Mr. Stokes knew nothing about what an organ should contain, and the organist knew enough to know he too knew nothing, excepting that dangerous quantity best described by the old proverb, "I know what I like." He liked an unusual wealth of soft accompanying and solo registers, as many colorful reeds as the money would

buy, and no borrowing whatever between manuals. Nothing else mattered. To Mr. Herbert Brown belongs the credit for the specification; to Mr. Andrew Gabel and his assistant Mr. G. S. Beach belongs the credit for the superior finishing.

Now as to the actual stoplist and specification details. We have 63 ranks, every one drawable separately and thus made directly useful to the organist for the creation of any tone colors possible with the pipes provided. Hitching two ranks of pipes permanently together for any purpose whatever in any organ of less than 150 ranks seems to me an insult to the intelligence and energy of a modern American organist. Even the Tremulant for the Vox Humana dare not be hitched to the Vox; there are times when the Vox without Tremulant is exceedingly useful. Mr. Brown placed Vox and Trem. side by side, so that to draw them separately or together is a matter of no labor whatever. I was successful in carrying to Mr. Stokes, for consideration as a plain common-sense problem, the idea that borrowing, as used in any limited organ, merely meant that we could hire a butler who could shine shoes, sweep the floor, wash the windows, and clean the car if we wanted him to when he was not busy butlering; it was not necessary to have five men for these five jobs unless we had plenty of money, plenty of space. Consequently the specification shows 63 workmen capable of performing 115 functions; the analogy is not illogical. In only one particular did borrowing cause the slightest inconvenience, and even then it was a matter of difference of opinion between Mr. Barnes and myself, Mr. Brown siding with Mr. Barnes. We shall deal with this difference later.

The Pedal Organ provided two 32' stops, the Bourdon producing a most delightful soft fullness for all soft ensemble manual effects. The 16' Salicional and Gemshorn are invaluable; they provide not a rumble but a very definite Pedal foundation tone. I would add a derived 16' pedal voice of the Bourdon quality, such as the Echo Bourdon; even the pp Gemshorn was too loud for the Choir Dolce or Swell Aeoline. Mr. Gabel softened these voices to the limit in the Pedal but they were still too strong to satisfy my need for a Pedal foundation that would be merely felt instead of heard against

the Dolce or the Choir, which was our softest voice. Incidentally the Choir chamber was located slightly below the level of the choir-loft and immediately to the choir's right, within three feet of the nearest singers; and thus was provided a superb medium for giving the pitch for the responses after prayers and benediction. I usually resorted to the expedient of using the 16' Fernfloete carried to the Pedal from the Echo Organ in the far corner of the auditorium, and no one ever noticed that the manual tones came from one end of the church and the pedal tone from the other. It would have been better to have such a soft, extremely soft, Pedal 16' flute tone in the Choir chamber.

The 8' Gamba and Violone were too loud for the effects I had in mind, as were also the majority of the extended 16' and 8' reeds. I wanted a Pedal Organ as beautifully colored and precise as the orchestra provides.

In the light of what was accomplished in this organ I would next time secure a pppp 16' bourdon-toned Pedal stop by borrowing if possible, or by independent pipes if necessary, so important is it in all pppp effects. I would also have the 8' strings in the Pedal borrowed not from the loud manual strings but from the softer ones; and, in the main, the same would apply to the 8' and 4' flute tones. There is a possibility that my preference runs too much to the beautiful soft effects of which I am inordinately fond; perhaps I should cultivate more of a taste for the loud combinations that now impress me as blatant.

The 32' Bombarde was Mr. Brown's chief aim in life. Any reader who has heard of a 32' Bombarde but has not had the joy of using one, may be surprised to know that it will not blow the roof off the church, that it lends itself admirably either to fortissimo organ or to merely forte organs in special effects and for limited time. But the 16' Bombarde did its work nobly and cut right through; we never had any doubt as to the solidity of the organ's foundation when we had the 16' Bombarde on. With the 32' Bombarde, the effect was rather the grandeur of illimitable time and space. There is something to a 32' Bombarde that is indescribable.

The 16' and 8' Oboe Horn derivations would have given me greater service had they been taken from the Choir English Horn or

Clarinet, or the Swell Orchestral Oboe of even, horrible thought, the Vox Humana. I visioned a Pedal of color, peculiar but not pronounced, but of color none the less. The other reeds were too loud for such effects, save in forte or fortissimo organ, and my taste doesn't happen to run for loud music.

The Pedal Organ as a whole provided more than a magnificent foundation for full organ with all couples. My own riot-running inclinations would add a pianissimo 16' flute or bourdon tone, and derive the 16' and 8' wood-wind from the softer manual reeds as just described. Then, and then only, would result the joy of my heart—a perfect Pedal Organ.

The Great Organ debate, one side taken by Messrs. Barnes and Brown, the other championed all alone by the organist, was that the Diapason Two should not have been used for the 4' Diapason but independent pipes supplied. Mr. Gabel's artistic ear voiced these 4', 2 2/3', and 2' derivations so that they were exceedingly useful for coloring qualities all the way from mp to mff Great; and I personally was perfectly satisfied, though the full Great could have stood a brilliant 4' Octave. After Mr. Brown and Mr. Barnes had their debate with me, the Diapason Two was voiced to give increasing brilliancy toward the top, and thus became a tribulation to me, however well it satisfied more expert ears. At one time I agreed with Senator Richards and Mr. Barnes in their ideas on the importance of the Diapason Chorus and the Reed Chorus, but after doing my best to educate myself in this direction by experimenting with this organ, I am more than ever convinced that richness must come first, and that these two Choruses may be safely added only after we have the beauty of richness, and only if there be sufficient other registers to fill the otherwise painful gap under these loud-mouthed creatures. That's all they are to my ears. I dislike a loud-mouthed preacher and I dislike a loud-mouthed Diapason Chorus.

The chief asset of the Great Organ, as I asked Mr. Stokes to insure it for me, was that it should provide the Dulciana, Gemshorn, and Clarabella, as the beginnings of a pianissimo background to be of use in releasing the entire Swell and Choir Organs for the free use of their colorful reeds and flutes in solo passages. Mr. Brown went a step further, added the Doppel-

floete which has been passing out of organs all too frequently of late, and carried the voicing along so smoothly that there is not a jump or jerk anywhere in the build-up of the Great. And of course the entire Great is enclosed, every pipe of it, in its own individual chamber. The main pipes of the Pedal Organ were not enclosed. I contended mightily with Mr. Brown about this, but ultimately had to admit that he knew what he was talking about; these unenclosed pipes caused me no trouble whatever. I found only one occasion in my four months use of the organ when I recalled that these Pedal pipes were not enclosed. Had they been differently installed and still unenclosed it would certainly have been a different story.

Talk about a Reed Chorus, we certainly had one on the Great. The unified Trumpet spoke its mind freely and I would have willingly added two more Diapasons. It's fine organ building, I have no doubt, for it gives that clarity and brilliance which is just hard enough to carry the lines of a bit of fugue writing. While I concede this point, I still proclaim the superiority of an organ blessed with a vast quantity of soft, beautiful, rich tones. The organ had not been in full commission very long till the congregation began to take due notice that here was something unusual, and one lady in particular went far in her appraisal of these ideas of rich beautiful tones, saying to the organist at the close of a morning service, "If we ever get to heaven it will be because of your beautiful music." I had not played an Allegro or a Symphonic Poem; I had played a preludial program that nowhere rose above a forte, but it displayed as much quiet musical beauty as I could cram into a fifteen-minute program. That remark, taken in conjunction with hundreds of similar statements, seem to me to indicate to us as an organ profession that what our public wants is not noise and counterpoint, but beauty and richness. And no Diapason Chorus will give that; it will give only grandeur. We need the grandeur too, but the point I claim is that the musical beauty must come first.

(To be Continued)

—ADDS CHIMES—

Mr. Reginald L. McAll for a performance of Gounod's "Ring Out Wild Bells" installed temporarily a set of Chimes back of the organ, in the Church of the Covenant, New

York, and had them played by hand. Another of Mr. McAll's demonstrations that handicaps need not exist unless given permission to do so. His service at the Covenant places the benediction after the recessional, for obvious if uncommon reasons.

—THE BARNES BOOK—

From the records of J. Fischer & Bro. and Organ Interests Inc., both of whom are handling sales of the new book by Wm. H. Barnes, *The Contemporary American Organ*, the sales for that work have broken all records for books devoted technically to the organ. There has been a constant stream of orders ever since the book was first announced, in spite of the holiday season which normally diverts the flow of money into other channels. Mr. Barnes has been warmly congratulated by friends and strangers alike, on the wealth of material he has packed into his book.



Points and Viewpoints



"THAT SMALL ORGAN"

By GILBERT BENHAM

My sole reason for butting in on this subject is that English practice is referred to by Mr. Miller in your December issue. Turning to page 734 I heartily agree that the average Bourdon on any manual is a sorry mistake. Although frequently inserted by our less enterprising builders, it is not so universally used as it is in the States. A manual Bourdon, if it is to be of any use, needs to be extremely well voiced. Mere cheapness is a worthless advocate and the snag in so many organ schemes in both countries.

In England it is recognized that the first double should undoubtedly be a flue. The more progressive builders select a chorus reed as the second double. The majority of specifications published in the English press are poor reading for anyone with an atom of progress in his veins; indeed, it is a matter for surprise that such organs are built today. Our better firms would not do so, and surely this fact is widely known in America?

We are very behind the times regarding heavy-pressure reeds' being universal, except in the work of our best builders. Until at least 6" becomes the rule for chorus reeds, the best and most reliable tone is beyond hope. I know more than one instance of a chorus reed on a separate chest with its own octave couplers; the result is quite good, providing its treble and bass are properly voiced and scaled, but

not otherwise. A big fiery unison with a smooth double is more effective than a smooth unison with a fiery Clarion.

In fairly small organs a slow Tremulant is of far greater utility than the celeste rank, but we in England follow the rule just as you in America do—and it requires less thought to copy the past than to design new methods. Many American organs appear to me to be wasteful; a lot of stop-names that lead us nowhere in tonal build-up. Families of tone are so rarely carried to maturity with you.

—AND ANOTHER—

And this one from the news matter passing in review, especially invites attention. It will likely not linger on the half-way mark but earn hearty approval. We refer to the stoplist for the Hillgreen-Lane organ in St. Luke's Mission Chapel, designed by Mr. Gustav F. Dohring.

It is entirely expressive, in common with the accepted requirements of all other musical instruments; and in common with principles in vogue in the scientific and mechanical worlds it gives the maximum control of the resources specified.

The Flute is used for ten stops, and the Dulciana for nine; in addition to these two registers there are the Diapason, Salicional, Voix Celeste, and Cornopean. The build-up might be: Salicional, Voix Celeste, Dulciana, Flute, Diapason, Cornopean.

When we begin to play over the effects this organ makes possible on less than half a thousand pipes, we are in for a few surprises.

—LAWRENCE, N. Y. —

In connection with the stoplist of the 3-36-1906 Pilcher for Temple Israel, an additional bit of information needs to be recorded. The Pedal Organ 16' Grossfloete has Diapason pipes for its lowest 12 notes, with the remaining 20 borrowed from the Great Grossfloete—a detail not available when the stoplist was prepared for print. T.A.O. readers will realize that there are many cases where by smooth and careful voicing, a Pedal stop is derived from a manual register, with 12 additional pipes of another family to form the lowest octave. This shows in T.A.O. stoplist form when the information is given in the stoplist from which we work; we invite contributors of stoplists to make sure all the details possible to present in type are included in the materials submitted for publication.

—FOR COMPARISON—

Two stoplists by Mr. R. P. Elliot of the W. W. Kimball Co. are offered herewith for comparison. One organ has 59 stops, the other 54; but the first is pretty much a Straight, with 37 registers, against the 26 registers of the other. Just how much money is represented in the difference we do not know, but how much more would the reader be willing to pay for the 11 additional registers (16 additional ranks) of the larger organ?

It will be noticed that in each organ a Tremulant is supplied for the Great, and that the larger instrument is entirely expressive.

GRAND RAPIDS, MICH.

GRACE CHURCH

Memorial to Emily J. Clarke
W. W. Kimball Co.

Specifications by R. P. Elliot, to stoplist requirements of Verne R. Stilwell, organist of the church, and Palmer Christian.
V 37. R 45. S 59. B 16. P 2901.

PEDAL
EXPRESSIVE

- 32 Acoustic Bass
- 16 DIAPASON 44w
- Diapason (Great)
- BOURDON 56w
- Lieblighgedeckt (Swell)
- Viola (Swell)
- 8 Diapason
- Bourdon
- "Stillgedeckt" (Swell)
- 4 Bourdon
- 16 Tromba (Great)
- Waldhorn (Swell)
- 8 Waldhorn (Swell)
- 4 Waldhorn (Swell)
- 8 Chimes (Great)

GREAT
EXPRESSIVE

- 16 DIAPASON 61m
- 8 DIAPASON ONE 61m
- DIAPASON TWO 61m
- DOPPELFLOETE 61w
- GEMSHORN 61m
- 4 OCTAVE 61m
- HARMONIC FLUTE 61m
- II MIXTURE 122m
- 12-15
- 8 TROMBA 73r16'
- CHIMES 25t (Deagan A)
- 4 Celesta (Choir)
- Tremulant

SWELL

- 16 Lieblighgedeckt (Rohrfloete)
- 8 HORN DIAPASON 73m
- CLARABELLA 73w
- ROHFLOETE 97wm16'
- VIOLA 85m16'
- SALICIONAL 73m
- VOIX CELESTE 73m
- 4 GEIGEN 73m
- FLAUTO TRAVERSO 73wm
- 2 2/3 Rohrfloete
- 2 Rohrfloete
- V MIXTURE 4 breaks 305m
- 12-15-17-19-22
- 16 WALDHORN 97r
- 8 TRUMPET 73r
- OBOE 73r
- VOX HUMANA 61r
- 4 Waldhorn
- Celesta (Choir)
- Tremulant

CHOIR

- 8 CONCERT FLUTE 73w
 - GAMBA 73m
 - DULCIANA 73m
 - UNDA MARIS 73m
 - 4 CHIMNEY FLUTE 73wm
 - 2 PICCOLO 61m
 - 8 FRENCH HORN 73r
 - CLARINET 73r
 - ENGLISH HORN 73r
 - HARP 49b
 - 4 Celesta
 - Tremulant
- The top octave of the Celesta is derived from a repetition of the top octave of the Harp, thus completing the compass.
- ECHO (Prepared for)
- 8 COR DE NUIT 61wm
 - VIOLA AETHERIA 2r 122m
 - 4 FERNFLOETE 61m
 - 8 VOX HUMANA 61r
 - Tremulant

24 Couplers

43 Combons

6 Cancellers

4 Crescendos: G-P. S-P. C. Reg.

Onoroffs:

3 to add Pedal Combons to respective Manual Combons of like number.

Reversibles:

G-P. S-P. C-P.

16' Stops off

Master Expression

Full Organ

Locking Pedals:

Chimes Dampers

Chimes Soft

Universal Independent Crescendo Coupler.

Tremulants and Percussion are cut off at predetermined point by the Register Crescendo. They are also cut off by the Full Organ reversible.

Tutti Cancel also physically puts off Register Crescendo shoe.

Shutters in rear of Choir chamber may be opened at the console to admit tone into the Parish House for processions.

The music rack is solid—a feature which ought to be universally adopted.

ROCKFORD, ILL.

COURT STREET METHODIST

W. W. Kimball Co.

Specifications by R. P. Elliot to meet the stoplist ideas of Dr. P. C. Lutkin, Wm. H. Barnes, and Arthur Dunham.
V 26. R 29. S 54. B 22. P 2083.

PEDAL

- 16 DIAPASON 44w
- BOURDON 56w
- Lieblighgedeckt (Swell)
- "Violone" (Gt. Diapason?)
- 8 Diapason
- Bourdon
- "Cello"
- Lieblighgedeckt (Swell)
- 4 Bourdon
- 16 Cornopean (Swell)
- 8 Chimes (Great)

GREAT

- 16 Diapason Two
- 8 DIAPASON ONE 73
- DIAPASON TWO 85m16'
- DOPPELFLOETE 73
- Melodia (Choir)
- Dulciana (Choir)
- Gamba 73
- 4 OCTAVE 73
- Flauto Traverso (Choir)
- II MIXTURE 122m
- 12-15
- 8 TROMBA 73
- CHIMES 20
- Harp (Choir)
- Tremulant

SWELL

- 16 LIEBLICHGEDECKT 73
- 8 DIAPASON 73
- STOPPED FLUTE 73
- QUINTADENA 73
- VIOLA 85
- SALICIONAL 73m
- VOIX CELESTE 73m
- 4 HARMONIC FLUTE 73
- Viola
- III MIXTURE 183
- 16 Cornopean
- 8 CORNOPEAN 97r16'
- OBOE 73r
- VOX HUMANA 61r
- 4 Cornopean
- 8 Harp (Choir)
- Tremulant

CHOIR

- 16 Dulciana
- 8 ENGLISH DIAPASON 73
- MELODIA 85
- DULCIANA 97m16'
- UNDA MARIS 73m
- 4 Melodia
- Dulciana
- 2 2/3 Nazard (Dulciana?)
- 2 "Piccolo"
- Dulciana
- 8 CLARINET 73
- Harp 49
- 4 Celesta (Harp)
- Tremulant
- 10 h.p. Orgoblo

NEW YORK, N. Y.

ST. LUKE'S MISSION CHAPEL

Hillgreen, Lane & Co.

Specifications by Gustav F. Dohring.
V 6. R 6. S 23. B 17. P 474.

PEDAL

EXPRESSIVE

- 16 Flute
- Dulciana
- 8 Flute
- Dulciana
- 4 Flute

GREAT

EXPRESSIVE

- 16 Flute
- 8 DIAPASON 42 73m
- FLUTE 97wm
- DULCIANA 58 97wm
- 4 Flute
- 2 2/3 Dulciana
- 2 Flute

SWELL

- 16 Dulciana
- 8 Flute
- SALICIONAL 60 73m
- VOIX CELESTE 62 61m
- Dulciana
- 4 Flute
- Dulciana
- 2 2/3 Flute
- 2 Dulciana
- III Dulciana
- 8 CORNOPEAN 5" 73r
- (Synthetic Schalmei, Salicional and 2 2/3' Flute)
- Tremulant

Couplers:

To Ped.: 8'G. 8'S. 4'S.

To Gt.: 16'G. 16'S. 8'G. 8'S. 4'G.

4'S.

To Sw.: 16'S. 8'G. 8'S. 4'S.

Coupler Cancel.

Combons: G 4. S 5. P 3. T 5.

Entire organ enclosed in one chamber.

Wind supplied by Orgoblo. Register Crescendo, G-P Reversible, and two indicators complete the equipment. It will be noted that the stoplist, in common with all specifications prepared by Mr. Dohring, includes the scales.

Church Music

Mr. Dunham's Comments

—ONLY ONE HEAD—

LAST MONTH I considered the advisability of using too much unaccompanied choral music in the church. The flare for this kind of church music has become almost a propaganda. Indeed, I have heard from several sources of a movement to relegate the organist to a most inconspicuous back-seat, to the advantage of the "expert" choir-leader.

While I doubt any serious concerted effort in this direction, there are undoubtedly many instances where the organ has become a sort of necessary evil and has been placed in the hands of incompetents while the choir director assumed the spotlight. In these instances unaccompanied singing has played a part in this transition.

To successfully direct a good chorus one must have some considerable knowledge of voice culture, especially as it concerns ensemble singing. But any organist may become equally conversant with the ways and means of producing vocal excellence in choirs. I deny any charge that organists in general are incapable in choral direction. If they are in some cases not capable, it is their own individual fault and the stigma cannot apply to the whole body by any means.

There are certain persons who are said to be carrying on a campaign to eliminate the organist-director. They claim one person cannot do two things at once. Some of my friends and readers have run across this group. Many organists have taken alarm and are studying privately or in these so-called master-classes to equip themselves for this more remunerative position.

The answers to the arguments against a one-man incumbent in the choir-loft are as numerous and convincing as are the charges themselves. In the first place, there are few churches that will pay for two really competent individuals. The reply to this is "use a capella music



Under the
Editorship of

Rowland W.
Dunham

or music with simple organ parts." Do the churches really want this one-sided sort of music? Two persons who are artistically equipped cannot often work together over a long period of time. The numerous justifiable points of difference in interpretation serve to cause inevitable friction. Unanimity of nuance, attack and a multitude of other details are extremely difficult under such circumstances. It is needless to point out the manifest disadvantages of the system.

From a practical point of view a well-equipped organist with choral experience and training will do a better piece of work, especially if he can have an assistant to play for him in exceptional instances. The best church music is almost invariably obtained by one person. I might mention just one of the successful choirs run in the old-fashioned way—Mr. Eric Delamarter's choir in Chicago.

There is a church which was noted for its choir. Not so long ago the director resigned. His organist also departed. An organist of musicianship and experience was finally obtained to fill both positions. He was surprised to learn that the church people were delighted to have a new deal all around. They were "fed up" on unaccompanied singing and wanted to "hear the organ." This man did the work in his own "antiquated" way. But the people are delighted. I understand that the most musical folks in the city have agreed that the improvement is beyond dispute.

I do not believe I am hopelessly behind the times. If a better way is found I am always ready to be convinced. Ten years ago I was sure that a certain composer who wrote many "discords" in his choral music

had a real musical message. Dr. Thompson's recent survey found him at the head of our church-music composers. If I could see the overwhelming advantages of a vocal expert as the overlord of the organist I would admit it. But even though the former were a musician of extraordinary attainments (which he frequently is NOT) the difficulties of a complete success appear to me to be unsurmountable.

My organist readers may encounter this movement. You may have a fight on your hands but I believe that in the long run your own work will convince any church of its merits. But be sure your own work is good enough, not for the salary you are drawing, but for the salary you think you ought to receive. This is the best way to be musically worth while.

—CHRISTMAS PROGRAMS—

Following the usual custom, which has won the hearty approval of the profession, Christmas programs of all kinds will be held for the issue of December 1931.

EDWARD C. DOUGLAS of St. Andrew's, Detroit, introduced an interesting feature for his Christmas Eve carol service when he presented for the prelude a group of five carols sung in a darkened chancel by a quartet. Afterwards came the Processional and the usual service.

FERDINAND DUNKLEY on Dec. 21 presented his new Choral Art Club of New Orleans in a radio concert over WSMB, using a group of seven carols, sung unaccompanied. The Club consists of 18 professional singers who have organized purely for unaccompanied singing under Mr. Dunkley's baton. The program will be reserved for our Christmas list next December, as usual.

—CLEVELAND—

The local A.G.O. held its December meeting in the Temple. Dean Edwin Arthur Kraft requested all present to stand a moment in honor of the memory of Dr. Farnam. Paul Allen Beymer, Temple organist, gave a talk on Jewish music, illustrated by Lawrence Jenkins, baritone of the Temple. The latter half of the program was presented by the Temple choir of eight solo voices. Mr. Beymer at the organ; 165 members enjoyed the evening.

Mr. Kraft gave a recital on the new 4m Midmer-Losh in St. Ignatius' Church Dec. 28. Fernando Germani gave a program at the Museum of Art Jan. 7. Preceding the recital the Guild gave a dinner at the First English Lutheran Church.

Organizing and Conducting a Choir

A Masterly Discussion of the Many Details that Make or Mar the Beauty and Sincerity of a Church Service

By GEORGE I. TILTON

THE MOVEMENT in the evangelical churches to emphasize the use of music in the worship of the church—to consider its possibilities in deepening the devotional atmosphere—and to agree upon its proper employment in the service—is a worthy one, and fraught with results earnestly desired by those who are interested in the creation of an atmosphere fitting to the mood (or what should be the mood) of the worshipper, and who deplore the improper use so often made of it.

It is my firm belief that music has a definite and important place in divine service; that in the church its use should be as an act of worship, not merely as a stop-gap, nor as a means of relaxation or entertainment. It is the function of the instrumental music to set and preserve the atmosphere of calm and quiet, of reverence and devotion, which should pervade the tabernacle of the Most High. Our vocal music should express our love toward God, our praise and thanksgiving for mercies and blessings received, and the reaching out of our souls to Him. Therefore, the calling of the church musician is the highest and noblest of the music profession. And I regard the music department of the church, and those into whose care it is given, as the most valuable aids that any minister of Christ can have, second in importance only to the pulpit.

However, my task is not to treat of this topic, but to speak upon organizing and conducting a choir. Before developing this subject, I should like to inquire into the Scriptural warrant we have for the employment of choirs of singers in religious worship, and the practise of the church in regard to this from its very inception.

The Old Testament is replete with instances of the expression of religious emotion through the medium of song, as well as the employment of bands of singers and instrumentalists in religious rites. In Job 38:7 we read that the "morning stars sang together" at the creation of the world. Miriam's song of triumph, "Sing ye to the Lord for He has triumphed gloriously," is another example. The Psalms abound with musical references. One of the most striking instances related in the Old Testament of the use of choirs in worship is the description

of the service prescribed by David when the Ark of the Covenant was brought to Jerusalem. The ceremonies in the Temple under Solomon were still more elaborate. These choirs numbered many hundreds of singers, those in David's time comprising 4,000. The music was most likely in unison, the men singing an octave below the women. And we have Biblical precedent to fall back upon for the employment of children in the choral side of worship, for in the temple services boys were used, singing with the older people.

Singing was a feature of the institution of the most sacred of services, the Holy Communion, for after a description of that solemn event, we read that "When they had sung a hymn, they went out unto the Mount of Olives." Singing was enjoined upon his followers by St. Paul, and in Revelation we read of the elaborate worship in Heaven as envisioned by St. John, wherein music is given a large part.

The first singing school was established under church authority, the church sanctioning and encouraging music through the centuries. Luther recognized its value, as did Calvin. The English church developed a school of church choral composition which still challenges attention, and American church composition is rapidly forging to the front. And so we may gather from all this that we have abundant precedent and authority upon which to rely in organizing choirs of singers for use in the services of the church.

But, in order to have a choir we must have a choirmaster to organize and to conduct it, and he must be a man of exemplary character, of deep spirituality, and of high musical attainments and scholarship. The same spirituality must be manifest in the singers he selects. Part of their function is to lead the devotions of the congregation, and only those who are themselves devout and high-minded can rightly do this.

Before going further, I wish to say a word as to the position of organist and choirmaster. Some lesser churches divide the office between two men, one to direct the choir, the other to perform the duties of organist. In this situation the choirmaster is the ranking official, and therefore in authority over the organist. Where he and his organist have the same spiritual and ecclesiastical

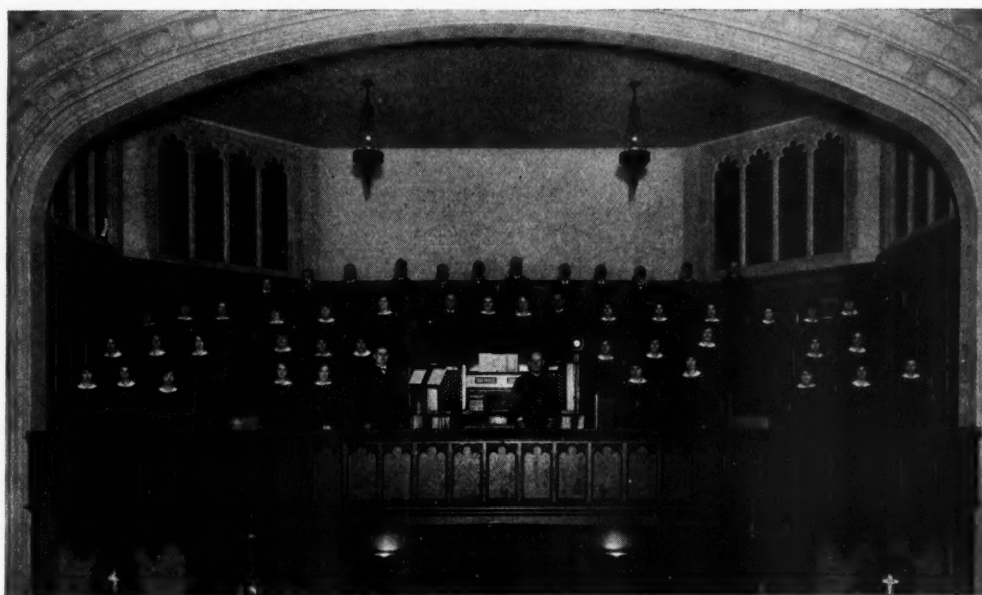
ideals, this arrangement may possibly work out. But it is the experience of many years, both in England and America, that it is wiser to combine the two positions under one man, he being the organist and choirmaster. Then there are no conflicts and no differences of opinion in the interpretation of a composition, nor in the manner of accompaniment, the organ registration, and all that goes with the two offices.

Aside from the spiritual qualities and musical abilities referred to, this choirmaster must be of pleasing personality and a good disciplinarian. He must possess qualities of leadership, good business sense, a creative imagination, and—what is very important—he should have a keen sense of humor, which will stand him in good stead in the trials that are sure to beset him. He must know his job, and must have self-confidence to a degree sufficient that those about him, the members of his choir, and the officials of his church, will feel that he knows what he is about, and consequently will place confidence in his ability to properly discharge his duties.

A word as to his preparation. He must have a thorough knowledge of harmony, counterpoint, music form and composition, music history, and the art of conducting, both of orchestra and chorus. It follows that he must be familiar with the orchestral instruments, and that he have a knowledge of the fundamentals of voice culture. In addition it is necessary that he possess a brilliant concert technic, both piano and organ. It takes years and an immense expenditure of energy and money to acquire this knowledge and training.

His duties are to direct the musical activities of the church, to play recitals and the services, and to conduct the choirs. Let us note and describe the various kinds of choirs with which he may have to deal. Those most used are the mixed quartet choir, the mixed octette, the chorus choir, the chorus choir built around a solo mixed quartet, the boy-choir, and the children's choir—commonly called the Junior Choir.

Of these, the most common is the professional mixed quartet choir. And it is unquestionably the most baneful of the influences which have operated against the spiritual growth of the congregations. To listen to a choir of this kind Sunday after Sunday is deadening to the devotional impulses of the people. One particular objection on the part of choir directors is that they are limited to the smaller works. The great, massive, stirring choruses cannot be adequately performed by them, be-



CALVARY BAPTIST CHOIR, MR. FREDERICK W. RIESBERG, ORGANIST

One of the largest semi-volunteer choirs in New York City; the new Church and its two Welte-Tripp Organs were dedicated last month

cause they lack the body of tone required. Let us hasten the passing of the mixed quartet choir as the sole choral organization of the church.

If, however, any church wishes to retain this form of choral unit, attention should be given to a matter much-overlooked, that of the blend of the voices. Frequently we run across quartet choirs, the voices of which do not sound well together. One or more voices will stick out above the others. Unfortunately, individuals are frequently chosen for a choir with an eye to their value as soloists, rather than consideration being given to the thought as to whether their voices may fit well with the other when singing together. In order to secure good blend, if the soprano be a light, high one, then the alto should be either light, or a low mezzo-soprano, the tenor a lyric, and a baritone should be assigned to the lowest part. On the contrary, if the soprano be dramatic, there should be a rich alto, a robust tenor and a deep bass. If a bass cannot be obtained, then a baritone will have to suffice. Whatever voice is to be supplied, the choice must be in accord with the character of the other voices, whether lyric or robust. It is highly important to the success of the quartet that this detail be kept in mind.

There are churches which make use of a double mixed quartet. This is a much more useful combination, musically, than the choir of four voices. Larger works may be given,

and there may be organized out of it a mixed quartet for solo quartet effects, a men's quartet, a women's quartet, and men's and women's trios. In the selection of this kind of choir, the matter of blend enters again. In this combination, it is desirable to mix light with heavier voices all the way through, a lyric and a dramatic soprano, an alto and a low mezzo-soprano, a lyric and a robust tenor, a baritone and a bass. In organizing the male and female quartettes and trios, the same principles should obtain as in the selection of voices for the mixed quartette.

Then there is the chorus choir. It is not many years ago that choirmasters were casting the volunteer chorus choir into the limbo of forgotten

NOTE: This very excellent article by Mr. Tilton, organist of the Third Presbyterian, Trenton, N. J., formerly president of the New Jersey N.A.O., was originally delivered as an address before the Presbytery of New Brunswick. In spite of the wide differences of opinion among experts in church music, only two points need be noted. Some may mildly disagree as to the seating of the choir, and others will violently disagree with the division. In a choir of only sixteen voices, many prefer five or six good strong sopranos, three strong or four medium contraltos, three tenors, and four basses. Mr. Milligan at the new Riverside Church, New York City, requires two rehearsals each week, and we believe Dr. Dickinson and many others have long done likewise. We urge a very careful reading and rereading of Mr. Tilton's suggestions.

—THE EDITORS

things. It was said, and with a measure of truth, that the members were neither constant nor punctual in attendance; that frequently one had to put up with voices that were better placed in storage; that there were bickerings and quarrels that belonged in the school-yard rather than in the church choir; that with the volunteer choir it was impossible to secure proper balance of parts, and so on, ad infinitum. And so, for the sake of peace and quietude, the choirmaster turned eagerly to the quartet choir as a solution of his difficulties. Now, for the reasons which I mentioned in urging the elimination of the mixed quartet as the only choral unit, he is turning back to the chorus choir, but with his former experiences in mind. He is going to be more careful in his selection of material for his choir, and tactful in his handling of them.

In organizing a chorus choir, the choirmaster must keep several things in mind. He must be able to properly classify the voices, and he must secure a good balance of parts, and proper blend of tone. The applicants for places in the choir should be able to read fairly well at sight, and should have a knowledge of the fundamentals of music, such as notation, key and time signatures, rhythm, the most used marks of expression, etc. They must be able to place their tones correctly, and their intonation must be faultless.

In the matter of the balance of parts, assuming a choir of sixteen,

there should be four of each voice—soprano, alto, tenor and bass; a choir of eighteen—five sopranos, five altos, four tenors and four basses; one of twenty-four—eight sopranos, five altos, five tenors and six basses; and of forty—twelve sopranos, nine altos, nine tenors and ten basses. The average church choir will not number more than that.

In order to secure a proper blend of voices in a chorus choir there must not be too many light, high sopranos. An intelligent mixture of them with dramatic and mezzo-sopranos adds color and body to the tone. A full rich alto division is desirable, but it must not stand out beyond the others. It is well to mix the altos with mezzos. A great difficulty in America is a dearth of tenors. Sometimes high baritones may be impressed into service to supply this lack, but in any event a strong and brilliant tenor division is necessary. The bass is the foundation upon which the other three parts rest. While good basses are rare, a sprinkling of them with the usual baritones will add to desired and necessary solidity and weight.

If a chorus choir is organized on this basis, we shall have one that will meet the demands of the average church service, and the larger ones will be able to do pretentious choral works.

The ideal choir is the paid chorus choir with a professional solo quartet. In this connection the professional mixed quartet choir may properly function. The telling advantage of a choir of this kind, if it is sufficiently large and well-balanced, with a good quality and body of tone, is that the finest church works may be given, going even into the oratorios. We may delve into the rich store of ecclesiastical music and draw forth what we will. Churches of any size, those which value their music and realize the possibilities of the music department, should possess choirs of this kind. An added advantage is that the chorus choir is a valuable factor in building up good congregational singing. This, I am sure, every minister desires. As one minister remarked, "A singing congregation is a live and devoted one."

A word as to the solo is in order at this point. This is a matter which should be given very careful and thoughtful attention. Too often the solo exploits the soloist. In many instances, the latter cares more about the impression he makes in regard to his voice and his ability to sing well, than he does about the spiritual appeal he makes. While, of course, he should possess a good and pleasing voice, and ability above the aver-

age, and should always do his best, yet he should use his art to reach the hearts of the congregation. His singing should uplift them and turn their thoughts heavenward. The solo should be as much an act of worship as any other musical portion of the service. Otherwise, there is no point in placing it on the service-list.

To go back to the choirs: The boy-choirs, composed of men and boys, is much in use in the Episcopal Church. The boys sing the soprano and alto parts; the men, of course, take the tenor and bass parts. In England, men are frequently used for the alto—counter-tenors they are called. This policy prevails in some choirs in America. In most instances these voices are artificial, the men being trained to sing falsetto, their natural voices having no especial promise, themselves having no musical ambitions. Great care and attention must be placed upon the cultivation of the voices of the boys, a profound knowledge of the training of the boy-voice being necessary on the part of the choirmaster. At least two rehearsals each week should be had with them alone, in which a third of the time should be devoted to voice training, and one rehearsal with the full choir. Many people argue that the voices of the boys are not equal to the demands made upon them, but their voices usually carry well, and the ethereal quality of the boy-voice as well as the impersonal character of the mass of beautiful tone which a well-trained choir of boys is capable of producing, make the so-called boychoir especially adaptable to church use. It is peculiarly fitted to the services of the great Episcopal communion.

There is a growing tendency in the evangelical bodies to organize children's choirs—composed of boys and girls. There can be no question of the value of a choir of this kind to a church, nor of the benefits which the children themselves will derive. Voices are discovered and started on the way to development which otherwise might never be suspected. Wholesome activity is provided for the children, which aids their mental and moral development, and they will be obtaining a knowledge of music and of church choral art. Churches are complaining of a lack of young people in their congregations and on the church membership roll. Here is a sure way out of the dilemma, because, through the constant singing of hymns and anthems (assuming they are of the right type) and through reading the responses and taking part in general in the services of the church, Sunday after Sunday, year after year, the

children will be forming habits of devotion, adding to their religious knowledge, storing up a fund of church doctrine, and absorbing a knowledge of God and His church, which will stand them in good stead in later life, and which they perhaps would acquire in no other way. They will be growing into intelligent church-men and church-women, building up a good Christian foundation and receiving an experience that will stay with them through life. The evangelical churches are blind indeed if they do not avail themselves of this way of increasing their instructed and intelligently interested church membership.

It is said that children cannot be held in a choir without some remuneration. I'll admit the problem is not easy in a city of any size. But I would be willing to make the venture. I prefer to place their service in the choir upon a higher plane—making it one of duty to their church and to their God, serving Him by singing in the choir. A medal, or a prize to every boy and girl making a certain record is legitimate and desirable. After all, if the parents would assert their authority over their children a little more than is usual in these days, and direct their children—rather than leave these matters to their own whims—there would be little trouble about attendance, the children would be better-behaved and more considerate of others, and they would have respect for constituted authority, which I am afraid they lack in large part today.

Before leaving the discussion of choirs, I should like to say something about vestments. Many people become almost hysterical at the very thought of vesting their choir. But if they would sit down for a few moments and reason with themselves, they would see matters in a far different light. In the matter of our courts, we argue that robing the justices makes the whole procedure and atmosphere of the court more orderly and dignified. Does not the same argument hold true of the church? Without vestments, there is contrast in color, which is disturbing to those engaged in worship. And one who cannot dress as well as another will feel sensitive about it, and perhaps stay away from the choir. On the other hand, the vesting of the choir provides a uniform for officers of the church—for that is what they are. They dress alike, competition in dress being thus done away with, and their whole appearance is dignified as befits the church, and I am sure that the wearing of the vestments has a psychological value.

They will sense the solemn atmosphere, the very presence of the Deity, and behave reverently, as they should. The black cassock and white cotta should be worn, the white garment relieving the somber appearance of the black robe.

Now let us return to the choir-master. He and the church must decide what kind of choir they prefer. After that is done, he must build them into an efficient body of singers. How is he to go about this? What should be his method, what his plan of rehearsal?

Of course, before he can do anything, he should have a large, well-ventilated choir-room, furnished with a grand piano, and set aside for the sole use of the choir. In this room suitable arrangements should be made for keeping the music and vestments.

He should have his work carefully planned before coming to rehearsal, and he must know his music thoroughly, in detail, before he can teach it to his choir. His plan of rehearsal should be something like this:

Vocal exercises for the proper placing of the voice, and the improvement of the tone quality. Instruction in the proper use and control of the breath. Sight-singing exercises. The practise of hymns. A systematic study of the music which has been in preparation, with the finishing of whatever numbers it may be necessary to have in readiness for the following Sunday. The taking up of new music will finish the rehearsal.

It is well to provide a period of relaxation for five minutes halfway through the rehearsal. The singers will then return to their task with renewed zest.

The length of rehearsal ordinarily must not exceed two hours. Of course, where special work is to be done, as at the holidays, or when a special service is in preparation, more rehearsal may be necessary. But in the average case two hours will be quite long enough.

Hymn-singing is very important. Many choirs slight the hymns, the choir-masters in these cases taking the position that they will take care of themselves, since they are for the congregation anyway. This is a serious mistake. The hymns should be thoroughly rehearsed, for the congregation will not sing the hymns well if the choir does not. And, furthermore, if the choir cannot sing hymns correctly, it can never perform the larger works well.

New music should be gone over in its entirety once or twice to familiarize the choir with the complete work. The weaker places should be noted, and practised until they are brought to a point equal with the rest of the work. Mistakes should not be passed over, but when one occurs the singing should be interrupted and the mistake corrected. The more difficult parts of any composition, whether vocal or instrumental, should be practised until they are as easy to sing or play as any other part of the piece. The entire work should be rehearsed until it can be given a finished rendition. No composition should ever be put on the service-list until it is perfectly learned and finished in every detail.

The choir-master must be painstaking in his attention to detail. He must insist upon note perfection, and strive for good tone-quality, that it be clear and resonant. He should exact true intonation, or correctness of pitch. A voice which habitually sharps or flats must be gotten rid of, for that voice will carry the entire choir with it. He must insist upon accurate phrasing, which is musical punctuation; upon proper breathing, and that breath be taken in the right places. He must require correct pronunciation, clear enunciation, and forceful articulation; accuracy of rhythm; shading; correct accentuation; prompt attack and release. He must obtain a good flowing legato, and other effects, such as the staccato, marcato, etc., where required. It is well not to rehearse a composition too fast at first. The tempo may be increased as the choir becomes more familiar with the anthem. Slow practise is the foundation upon which all good technic is built, whether vocal or instrumental. All this relates to the technical side of choir training, and must be done first. After the choir is proficient in these things, the choir-master should work toward the higher emotional side. In interpreting a composition, he must consider the meaning of the words and their emotional content, as well as the melodic character of the music and the harmonic structure. (These also largely govern the tempo at which a work is to be taken.) He must read between the lines. It is the inner meaning of the words and music which should largely influence the interpretation of a choral work.

After a piece is well learned in the ways enumerated, it is very beneficial to the choir for them to sing it a-capella, which commonly means, without accompaniment. Mistakes will show up more readily which

otherwise might pass unnoticed, and the choir will develop self-reliance. Besides all this, a-capella singing in certain parts of the service is very effective. A choir which can sing correctly and well without any sustaining instrument, maintaining the true pitch throughout, is a first-class choir. A great deal of rehearsing should be done in this manner.

A word as to the accompaniment. The organist must remember that the purpose of the accompaniment is to enhance the effect of the voices and to provide a suitable background for them. Sometimes the accompaniment should increase in volume for special effects, but ordinarily it is subordinate to the voices. Good accompanying is an art in itself.

In his handling of the choir, the choir-master must be patient and tactful, yet firm. In order to save time, he must let it be known that instructions will be given but once, and that he will not accept suggestions made in open rehearsal. If one is made privately, and if it has merit and is an improvement over what is being done, he should accept it. But the choir must know that there is no appeal from his decision, that his word is supreme.

The seating of the choir should be such that the sopranos, with the tenors in back of them, are to the left; the altos, with the basses seated in back of them, to the right; looking toward the chancel. All this if the choir sits facing the congregation. An ideal arrangement is to have two separate divisions, each comprising a complete choir, facing each other, one on either side of the chancel.

The choir-master must know how to properly make up service-lists. He must strive for unity of thought with variety of music. There should be variety in key, in the use of voices and in style. In arranging his programs he must choose music of a quality and character suitable to the church atmosphere, and that which is good music. The words to which the music is fitted should be such as may properly be used in church worship. A good rule to have in mind in this connection is that of the Episcopal Church: that the words of anthems used in the service be taken from the Scripture, from the Book of Common Prayer, and from the Church Hymnal. Now, of course, I am not saying that the Presbyterian Church, or any other communion, should obey this rule literally. But if the words which are not Scriptural, are either taken from your hymnal, or constitute sacred poetry of a high degree of excellence, they

will certainly conform to the ideals which should govern us in respect to the words when we select anthems for the church service.

The choirmaster must take into consideration the size and musical development of his chorus, the ability of his soloists, and the size and resonant properties of his church. He should be in constant touch with his pastor, and the services should be planned with one theme in mind, either a thought to be emphasized in the sermon, or some other theme which the pastor may desire. Only in this way can there be unity of thought in the service.

I said a few minutes ago that the word of the choirmaster should be supreme. And I mean just that. Take the greatest possible care in the selection of your organist and choir-master, learning all you can about his ability and adaptability, and then let him alone, unhampered by either pastor or music committee. No choirmaster can do efficient work if compelled to follow in detail the ideas of someone else. Make him responsible for the music department of the church, in consultation with the minister, and give him at least one year in which to test his theories, and to show what he can do towards increasing the efficiency and devotion of his choir. If he continues satisfactory at the end of that time, retain him.

It may be well to recall that all the work which I have outlined cannot be done without years of study, a vast expenditure of energy, and a large outlay of money. The salary which the average church pays its musical director is outrageously small. No man or woman of musical culture and ability can long afford to give the time required to do his or her work in a proper manner with so scant return financially. The majority of churches, therefore, must realize that they will have to advance their appropriations for music considerably if they wish to have the musical worship worthy of Him in whose name and to whom it is offered.

It has long been my belief that if ministers and organists would meet together and talk over their problems, much of the misunderstanding which seems to prevail would disappear. Let us work together, that the services of the church may be enriched, that in the House of God the people may find the inspiration and peace which they seek, and that they may truly "worship the Lord in the beauty of holiness."



BOSSI'S "JOAN"

WM. A. GOLDSWORTHY'S PERFORMANCE SHOWS MASTER-WORK

What amounted to a triumph for both composer and director was the rendition on Jan. 4th in St. Mark's in the Bouwerie, New York, of Enrico Bossi's "Johanna D'Arc," a "Mystery, in One Prologue and Three Parts," to fittingly celebrate something of the Providential or miraculous in that almost legendary saint of France—for saint she certainly was if ever any mortal could be called saint.

By 3:50 the auditorium was comfortably filled by ticket-holders, and then very soon crowded to capacity by those without tickets. After a 40-minute prelude service, featuring a forceful, interesting, informative address by Dr. Guthrie—one of the greatest preachers of our time—the music began and continued for almost an hour, with an audience deeply moved, and often thrilled, by the wonderful music of Bossi and the dynamic and artistic presentation directed and played by Mr. William A. Goldsworthy.

For the occasion the usual choir of ten or twelve men was augmented by nine sopranos and contraltos, including the necessary four solo voices—Joan and the angels. I know of no choirmaster who can get bigger climaxes with so small a choir and organ than Mr. Goldsworthy, nor any that can keep the pace and the artistic standards so consistently on such a strenuous program of presentations as prevail at St. Mark's.

The work was heralded as being one of great difficulty, but such difficulties as exist come rather from the trend toward modern harmonies than from contrapuntal complexities; and in fact we are inclined to say that any competent professional choir can do it justice. It is a work marvelously consistent, thrillingly effective, truly artistic in occasional touches. We might say there is an occasional let-down, but on the other hand the flights of true imagination are so great that the lean moments are forgotten and excused.

Mr. Goldsworthy has done a genuine service by reviving this great oratorio. It was first performed in America Dec. 8, 1915, by the Oratorio Society, and we believe Mr. Goldsworthy's rendition is the only other in America. What a pity. Here is choral wealth indeed.

Those interested in this unique, almost incomprehensible character, may be interested in the book by Anton Lang (which Dr. Guthrie strongly endorses) and the two-volume work by Albert Bigelow Paine (published by Macmillan). The facts of Joan's life have been definitely established. And we cannot explain her except as a miracle—the unexpected, unprecedented, direct, obedient servant of Divinity. What a problem for the human mind and heart to accept in this skeptic day and age. And what a powerful picture of her has Bossi painted in music.

The work was done in English, abbreviated, and with the text printed on the calendar. Though it may not be acceptable material for the church at large as yet, it is strictly a religious work and worthy of a place in church repertoire.



Calendar Suggestions

By R. W. D.

—ANTHEMS FOR MARCH—

"A BALLAD OF TREES AND THE MASTER"—James. An unaccompanied chorus in the composer's best manner. With the same writer's "Waters of Babylon" it represents the high water mark of contemporaneous American church music for this season. Recommended regularly in these columns for the past five years. 5p. Ditson.

"HOW LOVELY IS THY DWELLING PLACE"—Whilpley. New works from the pen of this veteran Boston organist are rare today. While not modern in style it reveals the experienced expression of a good church musician. Quartet or chorus. Easy to sing. New. 7p. Schmidt.

"JESUS, SUN AND SHIELD ART THOU"—Schubert. One of Orlando Mansfield's adaptations. Effective and not difficult, no solos. New 11p. Ditson.

"THE MASTER'S GARDEN"—Nevin. A new setting of this unique poem. The movement on p. 4 should read 3/2 rather than 6/4. Melodious and useful. Rather easy; no solos. 10p. Ditson.

"COME, FAITHFUL PEOPLE"—Voriss. A Palm Sunday carol that should appeal to choirs and congregations. There are 4-part passages for both men's and women's voices. I like this comparatively easy work very much. 10p. Gray.

Recitals & Entertainment

PROF. SAMUEL A. BALDWIN
COLLEGE OF THE CITY OF NEW YORK

†Bach—Prelude and Fugue bm
Quef—Idylle, Op. 44-2
Borowski—Sonata 1
Karg-Elert—Sarabande, Op. 100-5
Brahms—Intermezzo, Op. 116-4
Yon—Concert Study 1
Fletcher—Fountain Reverie
Fletcher—Festival Toccata
†Eugene Thayer—Sonata 5
Beethoven—Largo, Son. Op. 2-2
Bach—Prelude and Fugue E
Bossi—Colloquy with Swallows
Vierne—Lamento, Op. 53-1
Vierne—Bells of Hinckley
Chopin—Nocturne, Op. 9-2
Wagner—Magic Fire (Valkyries)
†Bach—Prelude and Fugue Em (lesser)
Bossi—Hora Mystica
Candlyn—Sonata-Rhapsody
Reger—Romanze, Scherzo, Op. 80
Ravel—Petite Pastorale
Grieg—In the Morning, Ase's Death.
Schubert—Serenade
Vierne—Finale (1st)

*JAMES EMORY SCHEIRER

SALEM REFORMED—HARRISBURG, PA.

First Program, Complete Bach Series
Prelude and Fugue C

Ach Wie Nichtig
Alle Menschen
Christe du Lamm Gottes
Christ ist Erstanden
Prelude and Fugue Dm (short)
Christ Lag in Todesbanden
Christum wir Sollen Loben schon
Fughetta on Christum Wir Sollen
Christus der uns Selig Macht
Sonata Ef
Da Jesus an Dem Kreuze
Das Alte Jahr Vergangen
Der Tag der Ist so Freudenreich
Dies Sind die Heil'gen
Toccata and Fugue F

*G. HAROLD BROWN

FOUR SQUARE GOSPEL—DES MOINES

Bizet—Minuet
Fletcher—Reverie Af
Couperin—Sœur Monique
Hollins—Concert Overture
Grisson—Cantilena Am
Brown—Intermezzo
Guilmant—Scherzo (5th)
Franck—Adagio (Choral Am)
Stebbins—In Summer
Wagner—Introduction (Lohengrin)
MacDowell—To A Wild Rose
Rogers—Caprice (Son. Dm)

*PALMER CHRISTIAN

UNIVERSITY OF MICHIGAN

†Bach—Es ist das Heil
Bach—Sonatina, God's Time is Best
Bach—Fugue Ef
Milligan—Prelude on Traditional Melody
Bingham—Twilight at Fiesole
Sowerby—Passacaglia
Saint-Saens—Prelude E
Ferrata—Scherzino
Reger—Ave Maria
Macquaire—Finale (Son. 1)



Recital Selections

PROGRAMS from the same organist will not be included in consecutive issues. Preferential treatment will be accorded organists who observe the following requests:

1. Write your own program lists, follow the style as adopted for these columns, and include only such organ numbers as you recommend to your colleagues.

2. Mark any number that has made an especially favorable impression on your audience.

3. Quote a full program only when you have an especially effective one, or when it is of special character, national, historical, etc.; mark †.

4. Print the name of the organ builder on the program with your own, and when you have done so, indicate it by * in front of your own name on your written list.

5. Collect your programs through the month, condense them all into one list, and mail so as to reach this office by the 1st of alternate months; send with your written list a copy of each printed program quoted from.

*FERDINAND DUNKLEY

FIRST PRESB.—LAUREL, MISS.

†Yon—Sonata Chromatica (1st)
Dunkley—Bayou Song
Dunkley—Hindoo Lament (ms.)
Dunkley—Variations Jewish Melody (ms.)

Clokey—Woodland Idyll
Clokey—Wind in Pine Trees
Franck—Piece Heroique
Delamarter—Carillon
Faulkes—Caprice
Harrison—Gloria in Excelsis

*C. HAROLD EINECKE

PARK CONGREGATIONAL—GRAND RAPIDS

†Stoughton—Persian Suite
Swinnen—Song of Autumn
Bach—In dir ist Freude
Baumgartner—Idyll
Rousseau—Scherzo
Revery on Hymn-Tune
Berwald—Marche Characteristique
Bonnet—Variations de Concert
†Diggle—Fantasia (Materna)
Mansfield—Serenade Romantique
Wesley—Gavotte
Tombelle—Echo
Tchaikowsky—Andante Cantabile
Elvey—Come Ye Thankful People
Schumann—Evening Song
Demarest—Thanksgiving
†Matthews—Paen
Schumann—Sketch Df
Bach—Prelude and Fugue Em (Lesser)
Grieg—Morning (Peer Gynt)

Vierne—Divertissement
Debussy—Prelude (Blessed Damosel)
Jacob—Le Reveil
Revery on Hymn-Tune
Schubert—Marche Militaire

FRED FAASSEN

SHILOH TABERNACLE—ZION, ILL.

†Hailing—Andante Religioso
Claussmann—Marche de Fete
Warner—Sea Sketch
Massenet—Angelus
Torjussen—Northern Lights
Warner—Prayer Df
†West—Meditation
Foote—Festival March
Simonetti—Madrigale
Rulless—Twilight Reverie
Jenkins—Night
Rogers—Prelude D
Bossi—Chant du Soir
†Schumann—Sketch C
Dargomijsky—Russian Song
Macfarlane—Chanson Joyeuse
Stewart—Scenes from Tempest
McAmis—Dreams
Toselli—Serenade

DUDLEY WARNER FITCH

IMMANUEL PRESB.—LOS ANGELES

Handel—Cuckoo and Nightingale
Gray—Allegretto F
Bach—March (Dramma per Musica)
Stebbins—Berceuse
Bach—Prelude Cm
Kint—Prelude Pastorale
Shera—Nocturne
Laloux—Finale G (3 pieces)

CHARLES GALLOWAY

WASHINGTON UNIVERSITY

Karg-Elert—In Dulci Jubilo
Gaines—Salutation
Bonnet—Fantasie on Two Noels
Guilmant—Noel
Yon—Christmas in Settimo Vittone
Gaul—Christmas Pipes
Maunder—Caravan of the Magi

ALLAN BACON

COLLEGE OF THE PACIFIC

Franck—Choral Am
Bach—Be Glad all Ye Christian Men
Stoughton—Isthar
Vierne—Scherzo (2nd)
Weaver—Squirrel
Gigout—Toccata Bm
The College Choir sang eight unaccompanied carols.

MARSHALL BIDWELL

MEMORIAL COLISEUM

†Mozart—Magic Flute Overture
Schubert—Moment Musicale
Liszt—Liebestraume
Beethoven—Turkish March
Offenbach—Barcarolle
Sibelius—Finlandia

MEMORIAL AUDITORIUM

†Dethier—Christmas
Dubois—March of Magi
Andrews—Christmas Fantasy
Handel—Pastorale Symphony
Handel—Hallelujah Chorus
Gruber—Silent Night

*CHARLES R. CRONHAM

MUNICIPAL AUDITORIUM—PORTLAND, ME.

First Program of Season

Schubert—Rosamunda Overture
 Bossi—Ave Maria
 Wagner—Parsifal Prelude
 Ferrata—Nocturne
 Vincent—Concert Minuet
 Yon—Concerto Gregoriano
 Handel—Water Music
 Kinder—Idyll
 Wagner—Wotan's Farewell
 Wagner—Magic Fire Scene
 Nash—Water Sprites
 Skilton—American Indian Fantasia

*EDWIN ARTHUR KRAFT

TRINITY CATHEDRAL—CLEVELAND

Handel—Water Music
 Brahms—Rose Breaks into Bloom
 Mulet—Noel
 Bach—In Dulci Jubilo
 Rogers—Toccata Cm
 Dupre—Variations on a Noel

GEORGE O. LILLICH

OBERLIN CONSERVATORY

†Reger—Int. and Passacaglia
 Bach—Choral from Cantata No. 147
 Bach—Toccata, Adagio, Fugue C
 Karg-Elert—Soul of the Lake
 Jepson—Pantomine
 Dubois—Fiat Lux

DR. LATHAM TRUE

CASTILLEJA SCHOOL

Program of Symphonic Slow Mvts.

†Vierne—Adagio (4th)
 Widor—Andante cantabile (4th)
 True—Andante Tranquillo (Sym. Suite)
 Barnes—Andante quasi Adagio (2nd)
 Guilman—Adagio (5th)

ERNEST WHITE

ST. JAMES'S—PHILADELPHIA

January 6

†Bach—In Thee is Gladness
 Bach—Past is the Old Year
 Bach—Trio Sonata
 Franck—Chorale Bm

January 13

†Bach—Lord Hear the Voice
 Bach—In Thee Have I Put My Trust
 Bach—Prelude and Fugue C
 Stebbins—In Summer
 Ravel—Petit Pastoral
 Sowerby—Carillon

January 20

†Bach—Prelude and Fugue Bm
 Parry—Rockingham
 Vierne—Communion
 Wood—Nunc Dimittis

January 27

†Wood—Psalm 23 (Carey's Tune)
 Mulet—Byzantine Sketches
 Willan—Prelude and Fugue Bm

JULIAN R. WILLIAMS

ST. STEPHEN'S—SEWICKLEY, PENN.

†Handel—Andante (Concerto Gm)
 Couperin—Soeur Monique
 Bach—Prelude and Fugue Am
 Bach—Christian Men Rejoice
 Franck—Chorale Am
 Delamarter—Carillon
 Edmundson—Concert Variations
 Jawelak—Madrigale
 Dupre—Toccata (Ave Maris Stella)
 Vierne—Westminster Chimes

CLAUDE L. MURPHREE

UNIVERSITY OF FLORIDA

Wagner Program Repeated by Request
 Meistersinger Overture
 Tristan Introduction Act 3
 Siegfried Forest Murmurs
 Parsifal Prelude
 Lohengrin Prelude Act 3
 Gottfing: Rhine Journey
 Siegfried's Death
 Walkure Valkyries Ride

*DR. HARRY A. SYKES

TRINITY LUTHERAN—LANCASTER, PA.

Second Recital, Eighth Series

†Clerambault—Preludes D and Dm
 Clokey—Pastorale, Le Prologue de Jesus
 Pachelbel—From Heaven High
 Bach—Tidings of Joy (arr. by Clokey
 from Christmas Cantata)
 Guilman—Offertory on Christmas

Hymns

Franck—Pastorale
 Lemare—Joy to the World
 Dubois—March of Magi
 Tours—Fantasia

CORNELIUS VAN REES

BAPTIST TEMPLE—BROOKLYN, N. Y.

Boely—Andante con Moto
 Handel—Allegro, Con. 10
 Bach—Little Fugue Gm
 Guilman—Interlude. Grand Chorus.
 Grieg—Morning. Anitra's Dance.
 Dubois—Fiat Lux
 Gaul—Bells of our Lady of Loudres
 Schubert—1st Mvt., Unfin. Sym.
 Yon—Allegro Vigoroso (Son.
 Chromatica)

Liadow—Music Box
 Stebbins—Polonaise Cm
 Stebbins—A Memory
 Kreisler—Liebesfreud
 Martin—Evensong
 Sibelius—Finlandia
 Korsakoff—Bumble-Bee
 Widor—Toccata (5th)

The recital was given for the benefit
 of the Choir Fund; the Schubert number
 was Mr. Van Rees' own transcription;
 the first Stebbins number was dedicated
 to the recitalist and the second was play-
 ed in memory of the composer.

MAX GARVER MIRANDA

EATON CHAPEL

Murray—Chanson Bretonne
 Yon—Christmas in Sicily
 Gaul—Christmas Pipes of County Clare
 Dubois—March of Magi
 Tosselli—Estrellita
 Bonnet—Rhapsody Catalane

ERNEST MITCHELL

GRACE CHURCH—NEW YORK

Bach—In Thee is Joy
 Tournemire—L'Orgue Mystique, Bk. 5
 Karg-Elert—Lift Up Your Heads
 Bonnet—Song without Words
 de Maleingreau—Christmas Symphony
 (Two movements)
 Jacob—Under the Walnut Tree
 Mulet—Carillon-Sortie

Special Programs

A Few Recitals Selected from the
Many for Various Reasons

WILLIAM H. BARNES

EIGHTH SCIENTIST—ST. LOUIS

Dedicating 3-51-2439 Moller

†Bonnet—Caprice Heroique
 Bonnet—Reverie
 Volkmann—Allegretto
 Karg-Elert—Legend of the Mountain
 Rogers—Scherzo (Son. 1)
 Tchaikowsky—Andante (Sym. 6)
 Ferrata—Nocturne
 Boellmann—Ronde Francaise
 Mailly—Allegro (Son. Dm)
 Schubert—Beside the Sea
 Guilman—Scherzo (Son. 5)

We like this program, in spite of the
 fact that Mr. Barnes is on T.A.O.'s staff
 and therefore an eternal contender, be-
 cause it begins appropriately, follows

with a charming Reverie and two other
 contrasting numbers, then leads into a
 number by that grand American, James
 H. Rogers; because Tchaikowsky and
 Schubert are there for the "old-favorite"
 lovers, with Ronde Francaise for spice,
 and because Guilman's truly worthy but
 much-neglected Sonatas are not entirely
 neglected by this recitalist.

C. HAROLD EINECKE

PARK CONG.—GRAND RAPIDS

†Dethier—Christmas
 Yon—Gesu Bambino
 Bach—In Dulci Jubilo
 Dinelli—Christmas Pastoral
 Dubois—March of Magi
 Buck—Holy Night
 Mueller—Bethlehem's Town
 Handel—Hallelujah Chorus

We like this program because it opens
 with a magnificent Christmas number and
 follows with another of the finest of
 Christmas organ compositions; then
 comes a taste of Bach, in a way any au-
 dience can understand and enjoy; because
 it does not neglect the simple musical
 effects, and closes with that grand old
 Handel chorus. During 1930 Mr. Einecke
 has given 27 recitals and played 216 com-
 positions without repeating any numbers
 during the year.

Second Program

Nevin—Sonata Tripartite
 Dickinson—Reverie
 Diggle—Caprice Poetique
 Moline—Song of Exultation
 Andrews—Con Grazia
 Sowerby—Carillon
 Rogers—Toccata No. 2 Cm

And we like this one because it opens
 with one of the most practical sonatas
 yet published—a work that is concise,
 explicit, musical, and thoroughly worthy;
 because it follows with the Dickinson
 Reverie and the Diggle Caprice, and is
 not afraid of the American school of
 composition nor apologetic.

MARSHALL BIDWELL

MEMORIAL AUDITORIUM—CEDAR RAPIDS

Wagner—Tannhauser Overture
 Wagner—Evening Star Song
 Rubinstein—Kamennoi Ostrow
 MacMasters—Marche-Nocturne
 Annie Laurie
 Gounod—Soldiers Chorus (Faust)

Obviously as an isolated program this
 one could not win approval, but instead
 of being an isolated program it is one of
 a weekly series and we like it very much
 —because it opens, grows, and closes with
 the audience very much in mind, and yet
 not at any step has the organist soiled
 his hands. And the program next after
 this one drew the largest audience to date
 in the series.

H. L. YERRINGTON

CONGREGATIONAL—NORWICH, CONN.

Fiftieth Annual Recital

Lemmens—Marche Pontificale
 Gounod—Berceuse
 Rogers—Second Suite
 Dvorak—New World Largo
 Sibelius—Finlandia

"It has been by plan," writes Mr.
 Yerrington, "not to repeat any number
 in these yearly recitals, but to always
 have something new. This has been done
 with only one exception. It was the sug-
 gestion of a former pastor that on the
 occasion of my fiftieth recital, one of
 the numbers played during the first ten
 years be taken as the first number on
 the program, one played during the sec-
 ond and so on. This idea has been car-
 ried out, but the last number had not
 been given before."

DONALD C. GILLEY

UNION ST. FRIENDS—KOKOMO, IND.
Dedicating Moller

Handel—Water Music
Couperin—Benedictus
Boccherini—Minuet
Schumann—Sketch C
Debussy—Cortege
Brewer—Autumn Sketch
Cole—Song of Gratitude
Nevin—Will o' the Wisp
Saint-Saens—The Swan
Widor—Toccata (5th)

THEODORE HAZARD KELLER

FIRST PRESB.—TRENTON, N. J.

†Pachelbel—Good News From Heaven
Clerambault—Prelude
Bach—Sleepers Wake. Rejoice All Chris-
tian Men.
d'Aquin—Noel
Franck—Chorale Bm
Brahms—Rose Breaks into Bloom
Widor—Finale (2nd)
Londonderry Air
Andrews—Venetian Idyll
Schubert—Idyll
Bird—Oriental Sketch
Yon—Christmas in Sicily
Mulet—Carillon-Sortie

*THEODORE STRONG

FIRST BAPTIST—LOS GATOS, CALIF.

Dedicating Moller Organ

Handel—Largo
Sturges—Meditation
Dunham—Variations on Gottschalk
Schubert—Am Meer
Kinder—Jubilate Amen
Stoughton—Wild Judea Stretches Far
Dickinson—Berceuse
Kullak—In Winter
Christmas Fantasia

ADOLPH STEUTERMAN

FIRST METHODIST—TUSCUMBIA, ALA.

Guilmant—Preludio (3rd)
Liszt—Liebestraume
Bornschein—French Clock
Bach—Toccata and Fugue Dm
Massenet—Meditation (Thais)
Weaver—The Squirrel
Hawke—Southern Fantasy
Mueller—In Bethlehem's Town
Yon—Hymn of Glory
Wagner—Pilgrim's Chorus
Nevin—Will o' the Wisp
Kinder—Moonlight
Stoughton—Neptune



EDWIN S. VOTEY

NOTED ORGAN BUILDER DIES AT
AGE OF SEVENTY-FOUR

A notable career in the organ world was terminated Jan. 21st in the death of Mr. Votey, at his home in Summit, N. J. He was formerly president of Farrand & Votey and had been with the Aeolian Company since 1898 and was vice-president at the time of his death, a post he retained when he otherwise retired from active business last spring.

During the World War Mr. Votey was engaged in inventive work on the development of an automatically-controlled airplane; the plane was successfully flown, though never extensively used.

He is credited with the invention of the Pianola in 1895 and "had

long been regarded as the inventive genius of the automatic music industry." He was an important factor in the development of the Aeolian organ. The large organ for the World's Fair at Chicago was built by Mr. Votey, and inaugurated in Festival Hall by Alexander Guil-
mant.

He was a member of the Engineers Club of New York, the Uptown Club, Canoe Brook Country Club of Summit, Highland Club of Summit, and formerly a member of the Summit Common Council. In addition to his vice-presidency of the Aeolian Company Mr. Votey was director of the Summit First National Bank, the National Lock Washer Co., and the State Title and Mortgage Co. In the music industry he was vice-president of the Technola Piano Co., and director of the Orchestrelle Co., Universal Music Co., George Steck & Co., and the Weber Piano Co.

Surviving are his widow, two daughters, and his son Charles H. Votey.

—DICKINSON—

Dr. Clarence Dickinson's December activities included recitals in the series on the new Hook & Hastings in Riverside Church, New York, and the Skinner in Dutch Reformed, Flushing; dedicatory on the 4m Moller in Grace M. E., Brooklyn, and a Skinner in First Presbyterian, Passaic, N. J.; two "Messiah" programs and Bach's "Christmas Oratorio." Jan. 16 Dr. Dickinson gave a recital in Holy Cross, Reading, when a choir of 125 voices sang four of his numbers, under the direction of John Duddy and Ira M. Ruth.

—FREDERICK S. SMITH—

Frederick Stanley Smith, formerly of the First Presbyterian, Statesville, N. C., began his new duties at Village Chapel, Pinehurst, N. C., Jan. 4, succeeding Harold D. Phillips. The organ is a 2m Austin. Mr. Smith is also dean of music at Lenoir-Rhyne College. For the dedicatory service on the 3m Moller in the First Lutheran, Chambersburg, Pa., he presented his own Finale.

For Sale

Four-manual and Pedal organ of 44 stops, Chimes and Harp, all in good condition. Rebuilding of Chancel and the gift of a new organ the reason for selling. This organ was built less than 20 years ago by the M. P. Moller Co., of Hagerstown, Md. Includes one-stop Cloister Organ for Choir Processional, playable from console, but does not include case and display pipes of Chancel organ for the reason that they are a memorial. Electric action and electric blower, total of 47 Stops does not include borrows nor duplexes. For further particulars address, Charles Allen Rebstock, Organist, The Church of the Covenant, Euclid Ave. and Cornell Road, Cleveland, Ohio.

MR. YON'S CONCLUSIONS

EMINENT CONCERT ORGANIST GIVES
INTERVIEW AFTER RECENT TOUR

Despite the stories of prevailing depression in the recital field, Mr. Pietro Yon, eminent concert organist, returns from a concert tour that took in the northwest, the far west, and Canada, convinced that the American public is in a receptive mood for artistic appreciation and that it will financially support artists that it believes worthy of hearing.

Mr. Yon's appearances from coast to coast were acclaimed by critics who spoke frequently of the packed houses that greeted him. An outstanding instance of this was his stay in San Francisco where he gave four concerts, attracting a throng of 6000 to the civic Auditorium at the last of these concerts.

"I feel," said Mr. Yon, "and I am not speaking only for myself but for other artists, that when the public feels that the performers are sincere, the public will respond. The main trouble with the concert stage today is that it is controlled by local managers who have it in their power to bring the artists that they want before the public, regardless of their ability. The audience that has been tricked into listening to bad performances a few times becomes as wary as the men who heard the boy call "Wolf! for the third time."

Mr. Yon believes that this is an unfortunate situation and one that should be radically changed if we are to have a public that will continue to be as sympathetic to music as it has been in the past.

It has become almost a stock phrase to speak of the "decline of the concert stage today," said Mr. Yon in discounting the rumors that have given prevalence to this contention. In the twenty-two years that he has played to American audiences he finds them more receptive to organ music today than they have ever been before.

"Of course the church has always kept an interest in organ music alive," explained Mr. Yon. "The lay public is more conscious of the instrument through the medium of the movies. This is bad in a way. The choice of selections is so cheap. It makes me ill to go to the movies and hear four bars of a tune and then four bars of another tune. They might at least play one piece through to the end. It becomes merely a salad course. Jazz is unsuitable for organ music in any case. Let's not speak of it. It's too awful."

Another point Mr. Yon stressed in commenting on the possible in-

ertia to good organ music, handicapping its development, is the lack of change in organists given to the public. In other words the eminent organist would have frequent guest organists relieve the monotony of listening to one man's technic all the time. He went on to explain:

"An organ is bought for a college, an auditorium, or a school, and one organist is hired as the official organist. Often he only is allowed to play the instrument; no fund is provided for guest players; sometimes even if they volunteered their services they would be refused, as I am told is true of the organ at Yale University. No matter how good the organist employed may be, the public grows tired of listening to him week after week. He has no competition to stimulate him to accomplish better work. It is bad for the organist artistically and bad for the future of public interest in this field of music. Even a Caruso would pall under such an ordeal. The public needs change and variety. It stimulates and cultivates their appreciation of the arts. They need the opportunity for discrimination. How can such a system provide for any of these things?"

Not only was the last concert tour of Mr. Yon successful, but it has had an interesting sequence in bringing a number of concert requests from the south and middle west. To accommodate these demands Mr. Yon in his capacity as Musical Director of St. Patrick's Cathedral begins intensive rehearsal this month for the Lenten Programs. This will make it possible for him to leave for his tour about the end of February, returning to the Cathedral in time to perfect the elaborate arrangements for Easter music. He will be accompanied on his coming recital tour by Mr. John Finnigan, the celebrated Irish tenor with whom he will appear in a number of joint recitals.

FACTORY FIRE

HILLGREEN-LANE PLANT IN ALLIANCE
DAMAGED BY FLAMES

By the excellent work of the fire department of Alliance, Ohio, the fire which began in the main building of Hillgreen, Lane & Co.'s plant on the night of Jan. 15th was confined to that building, with but a tithe of the damage that at first threatened. The console room and other buildings of the plant were spared, as was also the invaluable lumber-yard.

Six organs were at the moment under construction for Easter deliveries and it is hoped that the prompt reconstruction measures adopted, with the aid of much over-



CONVENTION HALL DIAPHONE

Senator Emerson L. Richards, architect of the Midmer-Losh organ for the Convention Hall in Atlantic City, inspects the 64' Diaphone, and next to it stands the 32' Diaphone with the cover removed. The "tongues" of these Diaphones compare in size with a leaf of an automobile spring.

time work throughout the plant, will enable the factory to make even these installations on strict schedule. As but approximately ten days were lost the Company will fortunately not suffer any greater inconvenience than necessiated by the reconstruction and forced over-time.

—OPPORTUNITY—

Someone will have an excellent opportunity to secure a 4m organ at but a very small percentage of its cost and value, by consulting the advertising pages. Some two years ago this instrument was heard in an hour's improvisation under a master's hand and it proved an organ of unusual excellence.

—MAX MIRANDA—

An unusual feature of Prof.

Miranda's Christmas service at Beloit College, where he heads the music department, was the processional, when the 75 students in the choir proceeded into the candle-lighted Chapel carrying lighted candles; when (in singing "O Come All Ye Faithful") it came to the line, "Joy to the world" the Chapel was flooded with the main lights. The full program will be included in the Christmas programs at the appropriate time next season.

Prof. Miranda recently gave an American program for the Southern Wisconsin District of the Federate Women's Clubs, playing Ferrari's Watteau Picture, McAmis' Dreams, and Moline's Legend of Dunes, Dance of Gulls, and Osannare.

CRONHAM IN PORTLAND ONE OF THE MOST SUCCESSFUL OF MUNICIPAL ORGAN ACTIVITIES

The recitals and concerts played and directed by Mr. Charles Raymond Cronham in the Municipal Auditorium of Portland, Maine, which were resumed Nov. 30, are announced to continue through till April, with a recital or concert every Sunday afternoon. The summer series of recitals will be given as usual every day through July and August, Saturdays and Sundays expected.

This marks the 19th season of municipal music activities for this delightful city which was, if memory is correct, the first to venture seriously into municipal organ recitals. The already large Austin Organ in the Auditorium was enlarged considerably a few years ago. The orchestra which Mr. Cronham organized now numbers 82 members and gave its 21st concert Dec. 14th, the first in its fourth season, in a program of works by Gluck, Schubert, Saint-Saens, and Tchaikowsky. Mr. Howard Clark is organist for the Orchestra.

Mr. Cronham went to Portland after a few seasons as resident organist for Lake Placid Club, and has made an unusual success of the difficult work at Portland.

If we are not mistaken, the municipal organ recitals at Portland constitute one of the very few remaining examples of the regular maintenance of strictly municipal organ recitals of legitimate organ music of serious nature. Our readers are invited to contradict or support this statement by reports of conditions with which they are familiar in their own cities where municipal organs have been installed.

It is but reasonable to earnestly hope that municipal organs can be sold and municipal organists maintained on regular and adequate salaries and in regular recital series. The silent municipal organ is a challenge to every player in the country, and indirectly to every builder. In Springfield, Mass., Mr. Arthur H. Turner maintains a series of monthly recitals, largely on his own splendid initiative. In Denver, Col., Mr. Clarence Reynolds continues his recitals of popular organ music and arrangements with commendable zeal, under a series of difficulties that would stop most of us.

What of the numerous other municipal installations? Let us pay a little attention to this important field.

—FLUSHING, L. I.—

A work of genuine importance in church music is being carried on strenuously by Mr. Herbert Stavelly Sammond, of the Collegiate Reformed Dutch Church, New York. One of the handiwork of the many ornamental Christmas programs to reach the Editorial Office was that of Mr. Sammond's when the Christmas service included many carols, the Christmas portions of the "Messiah," and the regular service music, with organ, piano, the Choral Union, Junior Choir, an assistant organist, and the usual soloists.

Dec. 15th Mr. Sammond conducted parts one and two of Bach's "Christmas Oratorio" and Gade's "The Crusaders," with his Flushing Oratorio Society, with such success that a competent critic wrote that that Society "may now take rank with the Friends of Music, the New York Oratorio Society, and the famous Bach Festivals at Bethlehem." Many other highly complimentary remarks were included in the lengthy critique in the Flushing Journal.

Mr. Sammond has been prominent for many years because of his work in choral music with its resultant increased interest in and support of music in the community he serves, and in that he sets a worthy example and points the way for other organists who want to carve for themselves greater spheres of influence than those bounded by the walls of their own churches. Such work as this deserves heartiest commendation.



MANY RECITALS

NEW YORK CITY NEVER SO FLOODED
WITH FINE RECITALS

When the season opened with the series of recitals arranged by and opened by Mr. Harold Vincent Milligan on the 4m Hook-Hastings in the new Riverside Church it was the intention to give a fairly detailed review of the work of Messrs. Milligan, Swinnen, Christian, Maitland, Dickinson, and Noble; but before the series reached its conclusion so many other recitals were announced for the City that it became apparent that they could not all be adequately reported in such detail, and the plan was abandoned. The Riverside programs will be found complete on page 744 of T.A.O. for December.

Among the many recitals deserving attention are the daily recitals by Mr. Channing Lefebvre and his associate and guests in Old Trinity;

the Sunday-Monday series by Mr. Carl Weinrich in the Holy Communion; the recitals on the second Sunday of each month by Mr. Ernest Mitchell in Grace Church; the Sunday and Wednesday recitals by Prof. Samuel A. Baldwin in the College of the City of New York; the opening recitals on the 4m Welte-Tripp in the new Calvary Baptist; the New York debut of Prof. Arthur W. Poister on Jan. 8th in the Wanamaker Store; Mr. Kenneth Walton's American debut on Jan. 15th in the same place—Mr. Walton comes from South Croyden, England—the farewell recital by Mr. Fernando Germani on Jan. 23rd also in the Wanamaker store, etc., etc.

Incidentally Prof. Poister's recital gave many in the East an opportunity of hearing the organist who created such a favorable impression in his convention program last summer, and he lived up to that high reputation to the fullest in his excellent technic and colorful registration.

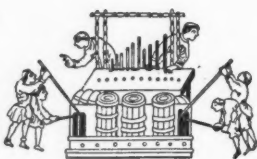
Undoubtedly the most astounding revelation of organ playing was that achieved by Mr. Archer Gibson in Calvary Church when the fervor of the artist carried him and his audience to hitherto unrealized flights of fancy. Incidentally, only Mr. Gibson would dare do the things he did at the climax of two of his five numbers. It was Liszt, reincarnate, brought up to date, and transplanted from piano to organ.

So visitors to our City need not look very far for organ music and organ playing this season, nor need any of us give heed to the theory that the organ and organist have reached and passed their highest development. If organist and builder work hand in hand, try earnestly to retain all that is highest in the theory of organ building and organ playing, all the while having a keener regard for ability to reach and hold the interest of the better element among the public, the future will hold opportunities and rewards far beyond our best expectations.

No paid-admission recital has been announced thus far this season, nor was any given last year, if our records are accurate. Mr. Pietro A. Yon was the only organist who could or did safely venture the difficult work of appearing annually in New York in a paid-admission organ recital. It is to be hoped that he will not abandon this important plan but will continue to "hold the fort" till the organ recital shall have been established in the City on a par with piano, violin, and vocal recitals.

Notes &

Reviews



Editorial Reflections

Experiences

PRACTISING my own preaching opens me to misunderstanding this month. We learn much more by doing than by hoping or theorizing. Therefore when the opportunity comes to examine the details of the thing we have done we need to take advantage of it and examine those details carefully and fully.

That is what this magazine has many times endeavored to persuade certain of its readers to do, and now and then the persuasion has worked. I am sure such an exposition as Mr. J. Herbert Springer wrote for our October 1930 number, concerning the things he had done in the great organ built to his ideas, made highly profitable reading.

Carelessness or haste in passing over details is responsible for much of the mediocrity in evidence in every realm about us; I therefore pass over the charges of those who say my article in the current Organ Department is much too long—and Mr. Barnes was not the only one holding that view. No contributor to these pages can say that he ever had editorial injunction to ignore details and be brief in any serious digest of an organ, new or old. I must also ignore the conclusion many will draw, that there is too much of one builder in the article; it has always been the policy of this magazine to give credit unstintingly where due, to face the facts whether pleasant or not, to speak honestly whether misinterpreted or not—and we could point, if necessary, to many articles in T.A.O. that have furnished outstanding examples of that policy.

Much of the mediocre organ playing we hear at recitals and services is due to inadequate organs, organs that either did not have the tonal elements needed to give life and beauty to practical organ playing or,

having these necessary materials, lacked the equally necessary abundance of mechanical accessories to enable a player to quickly and easily secure full use of the tonal resources at his command. Not many of us have the will power to work tremendously, as did Mr. Lynnwood Farnam. In fact, aside from Mr. Farnam's peculiar ability to hear and judge his own music, I very much doubt if he had any other talents not common to a hundred organists of my acquaintance. He himself frequently expressed that viewpoint. It is vital to the art of organ playing (and organ selling) that our instruments not only contain the tonal elements needed in practical music for practical audiences but also that they have the necessary mechanical accessories and console conveniences to make the resources easily obtainable. A thing that is too difficult to get, must usually be abandoned as not worth the effort.

Hence I hope there will be many readers sufficiently interested to plod through the many details I have incorporated into my verbose discussion of just one new organ. I also hope many other owners of new organs will follow my example and present serious discussions of every detail of the new instrument under their command.

Accompanied by my spiritual advisor in organ matters it was a rare privilege last month to visit Atlantic City and inspect the tremendous work being done there under the direction of Senator Emerson L. Richards. On the way we stopped at Newark to inspect two new Austins recently completed there, much and justly to the pride of Mr. Herbert Brown who handled the specifications and negotiations. Both these excursions must wait for comment till a later issue, for very obvious reasons; yet I am much too enthusiastic about the unusual things Senator Richards has achieved and

I must of necessity beg attention for a few of the most pressing details.

Those of us who consciously or subconsciously associated the Convention Hall organ with things bombastic, as opposed to legitimate organ building, need to revise our notions. Aside from the necessity of filling an auditorium seating forty-one thousand people (instead of one or two thousand) with organ tone, the problems met and solved at Atlantic City are resulting pretty much along the lines of the normal organ known to us all. It is true that the organ tone sounds different in this vast auditorium, but so does the human voice, speaking or singing; that is to be expected. But other than this, there is very little difference between the tone and effects of this instrument and the tones and effects of any other organ. It's no circus parade; it's legitimate organ building.

Senator Richards already has the pleasure of enjoying the enviable position of him who laughs last. They said his one-hundred-inch pressures were not only nonsense but impossible. They said it would be physically impossible to build a seven-manual console capable of containing the thousand stops necessary to operate the instrument. They said an organist couldn't play the various parts of an organ divided on the gigantic basis of having the equal of several city blocks between the various divisions. They said the softer voices wouldn't be heard anywhere but just outside the respective chambers and that the louder voices would be intolerable there. When the first blowers failed to deliver one-hundred-inch wind in sufficient quantities they all said, I told you so.

And so it must give Senator Richards many a chuckle when he can see the blower, built to his specifications, delivering all the hundred-inch wind he wants; when he can hear the softest stops in the farthest seat of the auditorium and have not the slightest discomfort in listening to the loudest in the chambers closest to him; when he can contrast the hundred-inch reed, in melody or harmony, with a whole family of

"The Contemporary American Organ"

by William H. Barnes

Opinions of Organists, Builders, and Reviewers:

"Your book is a delight. It is hard to stop reading it—interesting, instructive, well-arranged, good type—and as for content, it is just what I have wanted for a long time. It is a distinct contribution to the literature available on the subject. I am confident it will fill a long-felt need particularly with those organists whose interest does not stop at the console. My congratulations."—*Herbert E. Hyde, Organist, St. Luke's Church, Evanston, Ill.*

✦

"To my mind this book has certain characteristics which place it far in advance of anything of its kind, principally because it contains information that can be found in no other book, and because it combines the rare qualities of thoroughness and completeness in covering every important item in relation to the organ with a most interesting style, thus making it fascinating reading even for those who are not mechanically inclined. Even the most technical chapters have held my interest in a way I would not have believed possible. . . . There is no question that this book will fill a great need. We organists should feel very grateful to you for putting such a wealth of valuable material before us."—*Marshall Bidwell, Organist, Coe College, Cedar Rapids, Iowa.*

✦

"I wish to congratulate you most sincerely on the work which is, without doubt, the most up-to-date book on modern organ building."—*B. G. Austin, Vice-President, Austin Organ Co.*

"The book is amazingly comprehensive; it is most timely, now that the organ is coming into its own in the public consciousness. The splendid text is tellingly put together, and that, plus the frequent illustrations, result in a book that any one who calls himself an organist should be ashamed not to possess. . . . I'll recommend it without reservation to organists, students of music in any branch, and the general public—who know all too little about this greatest of all instruments."—*Palmer Christian, Organist of the University of Michigan.*

✦

"I have delved into parts of your book and think it certainly the most interesting work that I have yet read on organ matters. . . . It should be read with extreme interest by all who are organ fans."—*John T. Austin, Pres., Austin Organ Co.*

✦

"Thanks so much for the magnificent and so interesting book received this morning. I think it is by far the most comprehensive one ever written."—*Charles M. Courboin, Concert Organist, Vice-President, Welte-Tripp Co.*

✦

"I have greatly enjoyed reading your new and attractive book. Such a work as this has been long overdue, and the whole organ world owes you a debt of gratitude for undertaking the task and for carrying it out so successfully."—*G. Donald Harrison, Asst. Manager, Skinner Organ Co.*

"I wish you would have your publishers send to me twenty-five copies of your masterpiece, 'The Contemporary American Organ.' I wish to present these to a few of my friends here and several of the foremen in the factory, who I know will be much interested in them."—*M. P. Moller, Jr., Hagerstown, Md.*

✦

"Yours is the only organ book dealing with mechanical matters I have been able to read for more than a page at a time. I find it fascinating."—*Hugh Porter, Organist, Second Presbyterian Church, New York.*

✦

S. E. Gruenstein, Editor of The Diapason, in a lengthy review of the book says in part:

"A quick reading of Mr. Barnes' book, convinces one that here are nearly 400 pages into which is crowded a vast amount of useful information, principally for the organist, and in no small measure for the professional builder of organs. For instance, he has brought together for the first time within our knowledge scale drawings of the various actions as built in America today. These are authentic, having been provided by the builders. This alone is worth the price of the book. . . .

"The spirit of the entire volume is one inspired, evidently, by a desire to render a service to the organ world, and this Mr. Barnes has done, making it a pleasure to recommend the fruit of his excursion into the realms of authorship. The printing and appearance of the book are above criticism."

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chorus reeds on fifty-inch and prove to any ears that the hundred-inch pressure has given something more than noise; when he can sit at an experimental console and play on any of the seven manuals and reach every one of the several thousand stops, couplers, and pistons; when he can hear the practical musical effect of pipes weighing individually over a ton, pipes so vast that they had to be built in the chamber itself and would have to be destroyed to be removed.

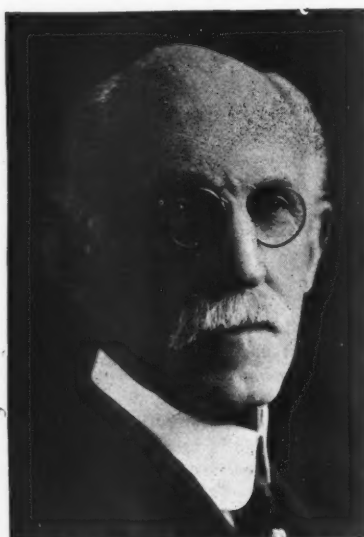
Every one of us knew many reasons why the organ could never be completed even if it could be started, but the Senator has repealed a vast lot of our knowledge and we've got to begin all over again. He is working definitely, exactly, and successfully as an organ architect. The amateur standing has been passed. He's a professional. The details are all his. The Midmer-Losh factory is doing stupendous work under his direction, and just as most of the new problems arising from the work are problems created by this organ architect, so the factory justly looks to him to furnish the solution and he hasn't failed yet.

But these remarks must come to a close, though the theme invites discussion of the various interesting developments through which organ building is being successfully forced at Atlantic City. It is probably safe to say that the science of organ building will make greater strides as a result of the building of this one organ than have been made in any other mechanical realm the world over by but one similar isolated project withip that realm. Atlantic City is securing at ridiculously low cost a lead over every other vacation center in the world, a lead that is not likely to be easily taken from it so long as Senator Richards remains loyal to his native state and city.

Further remarks on Atlantic City and the two large organs in Newark must wait for later columns.

I can't resist the temptation of closing these remarks by giving T.A.O. readers one of the choicest true stories I have heard in many years:

One of the members of our profession visited another city, gave a "lecture" and followed it with a "recital" on a comparatively new organ. The organ happened to be one designed by an organist thoroughly conversant with every helpful modern console device, and built by a builder famous for his spirit of cooperation with organists who know what they want and why; it had the usual identifying nameplate on it.



MR. H. L. YERRINGTON

who gave his 50th annual recital in the First Congregational, Norwich, Conn., Jan. 1, in the unique program given in our current recital lists. Mr. Yerrington was born July 7, 1854, in Norwich Town, and became organist of his present church on May 25, 1873, his only church position excepting for one year (1881-1882) spent with the Second Congregational. Mr. Yerrington studied organ three years with George A. Kies, and won his A.A. G.O. certificate in 1907. The organ is a 2-24 Hook built in 1857 and rebuilt in 1894.

After studying the organ, lecturing about it, giving a recital on it, our lecturing recitalist friend still didn't even know who built it, but went home and wrote a long letter of advice to another builder entirely, criticizing him for almost everything done in the organ. And the gentleman who thus would pose as a Master of Details and Instructor of Organ Builders used printed stationery

that proclaimed him the "business manager" of a well-known college. Heaven help the college and its students.

ON FEB. 22

NEW ORATORIO BY GOLDSWORTHY
TO BE PRESENTED

Those who know the quality of work in many of Mr. Wm. A. Goldsworthy's compositions look forward with interest to the presentation on Feb. 22 at 4 p.m. in St. Mark's in the Bouwerie, New York, of the new oratorio, text by Dr. Guthrie, music by Mr. Goldsworthy. It is in a new style in which the minister is used as an integral part of the work, his readings alternating with the music and sometimes overlapping.

Members of the profession can secure tickets admitting them to seats reserved for them up to ten minutes prior to the service, and they are assured of being well repaid for a visit to this old New York church that is the youngest of them all in the wealth of new ideas presented.

MISS ALICE ANDREW, Third Presbyterian, Washington, Pa., for her 4:45 vesper service Christmas Sunday began with "The First Nowell" sung outside the church, which was followed by three other carols sung as a prelude. There was an arch of pine branches between the lecture room and the auditorium and the processional came from the lecture room, followed down the main aisle of the auditorium, bearing lighted candles. After the recessional the chorus went to the rear of the lecture room where they hummed an accompaniment for "Holy Night" sung as a soprano solo.

William H. Barnes

Organ Architect

Advice and suggestions furnished to intending purchasers of new organs. More than forty organs have been built in various parts of the country from specifications and under the supervision of Mr. Barnes with entire satisfaction to the churches. Inquiries invited.

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Organist and Director of Music, First Baptist Church, Evanston, Ill. Dedicatory Recitals a specialty, usually accompanied by a discussion of the tonal structure of the organ. If the purchase of an organ is contemplated, consult Mr. Barnes, who will save you time and money.

Address: 1104 South Wabash Ave., Chicago, Ill.

—ARTHUR L. COBURN—

Mr. Arthur L. Coburn, president of Hook & Hastings Company, died Jan. 3rd at his home in Weston, Mass., in his 71st year. Mr. Coburn had held many public offices, including several terms in the State Legislature. He is survived by his widow, two daughters, and a son. Further particulars in the career of this noted worker in the organ world will be presented in a later issue.

—WOLFORD CARILLON—

The \$50,000 Carillon Tower in Lincoln Park, Chicago, Ill., a memorial to the late Jacob A. Wolford, gave its first Christmas concert during the recent holiday season and "filled the air for a mile radius" with sweet music that stopped pedestrians and motorists alike "to listen to the songs that came from the sky."

After investigating carillons produced at home and abroad the Park Commissioners gave the order for a carillon of twenty bells, to J. C. Deagan, Inc., of Chicago, who have produced a carillon "with a tone

compared to that of Great Tom at Oxford."

—POSITION—

An organist of prominence in the east desires information that will lead to securing a position. For reasons beyond his control he has been deprived of regular work for more than a year. T.A.O. urges its readers to cooperate by supplying information of vacancies within their knowledge. Address J. O. N., c/o T.A.O.

—WANT AN ORGAN?—

Any professional organist able to house an organ of his own, has an exceptional opportunity at present to acquire a fine 3m at very little cost. Address E. E. T., c/o T.A.O.

—DEDICATION PROGRAM—

Prof. Claude L. Murphree of the University of Florida suggests the use of Schirmer's edition of H. A. Fricker's transcription of the Introduction to Act 3 from Tristan for a program in which an organ, or a few new registers, are being dedicated. "There is over a half-page of unaccompanied melody, plaintive shepherd's piping, ideally suited to an English Horn, Clarinet, Orchestral Oboe, or other reed."

—MILLIGAN NOT ON RADIO—

In connection with the Sunday afternoon broadcast services in which Dr. Harry Emerson Fosdick speaks, the impression is that Mr. Harold Vincent Milligan and members of the Riverside Church organization are furnishing the music. This is entirely erroneous. Mr. Milligan and Dr. Fosdick open the famous afternoon service at Riverside Church at 4:00 o'clock, and at 4:30 Dr. Fosdick, having completed his part of that service, leaves the church via the rear door of the chancel; a car

waits on the Drive and hurries him downtown to Fifth Avenue and 55th Street where he arrives in time to conduct the broadcast service. In the mean time Mr. Milligan has continued the Riverside service and concludes it a few minutes after Dr. Fosdick goes on the air.

In conjunction with the finest sermons given over the air it would seem only fitting that the finest organ, chorus, and church music should also be provided. This cooperation does exist in Riverside Church, but not in the broadcast services, whose music is denied the necessary funds to enable the director, whoever he is, to present creditable church-music performances to the public at large.

Business Talks

Problems of Vital Importance to Professional Success

EACH INDIVIDUAL wants personal success; it is the urge to succeed that drives to more strenuous efforts. In the last analysis no man cares quite as much about pleasing himself as he does about pleasing the public. Lindberg would hardly have undertaken his famous flight if he had had to start secretly, land secretly, and keep the voyage a secret. It is our personal contribution to the progress of the world about us that stirs us on most effectively. And in the last analysis that is merely a long definition of the value of publicity.

President Hoover has been known as one of our most practical matter-of-fact Presidents. Here is his estimate of what the right kind of pub-

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The Faculty of the Department will gladly assist you in organizing "Hymn-Singing Festivals" or conducting "Congregational Hymn-Singing Rehearsals." Suggestions for development, or the services of skilled leaders and suitable hymn pamphlets will be supplied without cost.

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In affiliation with Brown University, the College offers a course leading to degrees of A.B. and Mus.Bac. The course is designed especially to meet needs of students desiring careers as church choirmasters and organists. The College has at its disposal all the facilities of Brown University, including Pembroke College for Women; all academic work, such as English, modern languages, History, Science, etc., will be done in the regular University courses. The College will offer courses in Musical Theory (Harmony, Counterpoint, Canon, Fugue, Form); Improvisation; Organ-Playing; Organ-Construction; Chamber-Music; Choir-Training and Organization; Sunday-School Music; courses in the History of Music; Hymnology and Plainsong; Liturgics; Theology, the Bible, the Psychology of Worship and Worship-Forms; Pageantry; Church Art and Architecture. In the chapel of the College students will have opportunity for laboratory work in actual service-playing, under expert criticism. Demonstration work in choir and voice training will be provided through the Choir-School of the College, and the two professional choirs maintained by the College.

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The Rector, REV. WALTER WILLIAMS, 84 Benefit Street. PROVIDENCE. R. I.

licity will do; it is his appraisal of the direct benefits to be accomplished by judicious publicity. The remarks are taken from the President's address to the National Advertisers Association in their annual meeting in Washington.

"Advertising is one of the vital organs of our entire economic and social system. It is the vocal organ by which industry sings its songs of beguilement. The purpose of advertising is to create desire, and from the torments of desire there at once emerges additional demand and from demand you pull upon increasing production and distribution.

"By the stimulants of advertising which you administer you have stirred the lethargy of the old law of supply and demand until you have transformed cottage industries into mass production. From enlarged diffusion of articles and services you cheapen costs and thereby you are a part of the dynamic force which creates higher standards of living.

"You also contribute to hurry up the general use of every discovery in science and every invention in industry. It probably required a thousand years to spread the knowledge and application of that great human

invention, the wheeled cart, and it has taken you only twenty years to make the automobile the universal tool of man.

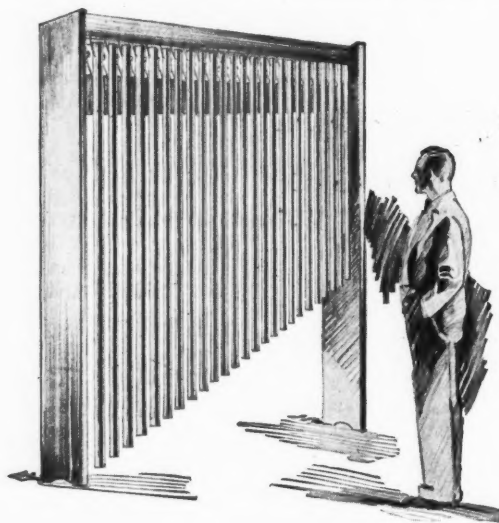
"Moreover, your constant exploitation of every improvement in every article and service spreads a restless pillow for every competitor and drives the producer to feverish exertions in new invention, new service, and still more improvement."

The professional man actually has pride in his work. His publicity then, whether paid advertising or gratis news records which every music magazine is glad to give, should reflect not merely that pride but also the elements that contribute to the excellence of the workmanship and thus inspire the pride. Similarly the advertising of an organ builder should reflect both pride in the product and details of workmanship responsible for the product.

As President Hoover points out, the most rapid progress comes from the best use of advertising. And it is no more a condemnation of the advertiser to point out that he is doing it to make more money than it is to point to a church organist and remind the congregation that he is doing it for money. In fact the tendency at present, both in the industry and profession, is to discount rather than emphasize the importance of making money. Which is essentially an error in judgment. The acquisition of money by direct earnings is an indication of valuable services performed.

—AL CARNEY—

With deep regrets the death of Al Carney is announced. Mr. Carney, prominent for his radio organ work over the N.B.C. chain, died Jan. 13th in Chicago, after an attack of pneumonia, at the age of 33.



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Let's Keep On—

cutting the Blah

The music press is inclined to be addicted to an over-indulgence in adjectives. There are valid reasons why that condition has arisen. The music public, from which a magazine must draw its advertisers and subscribers, is a very limited public; and nothing is easier than the making of friends by compliments and flattery. We're all influenced by it—when it comes home to roost and makes a halo about our own heads.

But it gets us nowhere. We believe it only when it is published about ourselves. About the other fellow or the other fellow's organ, never. So what happens when THE AMERICAN ORGANIST breaks its rule and, in an effort to please an influential subscriber or advertiser, prints the blah?

First, the readers (all but one) are disgusted, perhaps nauseated; perhaps they have a saving sense of humor and laugh it off, but they don't believe it, are not convinced of anything by it.

Second, they discount, just a little, every other statement made in the whole magazine, and if it happens to be a word of well-merited praise, they discount it just the same.

Third, it becomes impossible to give credit where credit is merited, for the magazine that prints the blah has destroyed its readers' confidence.

Fourth, even the most influential subscriber or advertiser then has no respected voice to give his product the genuine rating it is strictly entitled to, and there can be no distinction between the meritorious and the commonplace.

So what's the use? It gets us nowhere.

Therefore, let's keep on cutting the blah.

Can a magazine exist in the music world if it doesn't thus cater to any of its perchance one-sided subscribers and advertisers? THE AMERICAN ORGANIST has been existing for a dozen years on that policy—and we're not entirely ashamed of the success we've had, the prestige we've built, the friends we have held, AND the enemies we have made!

ORGAN INTERESTS INC.

Publishers of THE AMERICAN ORGANIST

467 CITY HALL STATION, NEW YORK

ESTEY OPENS
FIRST OF SEVEN HIGH SCHOOL
ORGANS IN NEW YORK

The unusual contract representing an expenditure by the City of New York of \$168,000 for seven high school organs bears fruit in the public presentation of the first of the organs in public recital Jan. 21st by Mr. Fernando Germani in the Theodore Roosevelt High School, the program being arranged by Mr. W. R. Hayward, principal of the school, for the benefit of the School Relief Fund.

The combined purpose of the high school organs is educational and entertainment. Mr. Germani's program:

Handel—Allegro (Con. Gm)
Corelli—Sarabande, Gigue,
Badinerie

Reger—Berceuse
Schumann—Canon Bm
Karg-Elert—Canzona
Bonnet—Variations
Frank—Finale Bf

Admission was by ticket, a dollar each, half-rate to high school pupils. Mr. George H. Gartlan is director of music of the high schools and Mr. Joseph P. Donnelly assistant director. The first half of the program was broadcast over WABC.

Each of the high school organs to be built under the contract has an automatic player and a new visual device by which a system of electric lights is used to indicate to the audience the tone color of the stops drawn at the moment.

Mr. Hayward believes these organs "will open up opportunities for musical appreciation work, as well as specialized instruction, never before offered in the public schools," and comments especially that "their use either for educational or concert work can be directed by any good musician, not necessarily an organist." The Roosevelt auditorium seats 2000 and the stoplist of the or-

gans, all identical, will be found on page 609 of T.A.O. for October, 1930.

For one reason or another the opening recital at a dollar admission was not greatly attended—the underlying reasons are problems for recitalists to discover and solve. But the organ proved of superior beauty and the organist matched his fluent and agreeable style with pleasing registration, occasionally handpicked, so that the sum total of effect was a program of artistically played organ music on an organ rich in beautiful tones.

EUGENE GOOSSENS, native of London, England, conductor of the Rochester (N. Y.) Philharmonic, has been appointed to succeed Fritz Reiner as conductor of the Cincinnati Symphony.

KILGEN RECORD

GOODLY LIST OF CONTRACTS IS
HIGHLY ENCOURAGING

Geo. Kilgen & Son Inc. report that in spite of the over-worked "depression" during 1930 they completed a number of large organs and received many new contracts, some of which cannot be built until 1931 or 1932, and some orders for delivery outside of the United States.

The completion of the large organs in such internationally famed buildings as St. Patrick's Cathedral

in New York City, Carnegie Hall in New York City, Boston Avenue Methodist in Tulsa, which instruments though only installed a comparatively short while ago have received wide-spread fame and are undoubtedly responsible for the many contracts given to this firm—and it is a matter of interest that many of the larger schemes built during this period were for churches and auditoriums in the eastern part of the country, far removed from the factory.

Among the larger 3m organs completed during this period were those in Carnegie Hall and St. Patrick's

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amazoo; Zion Lutheran, Johnstown, Pa.

Among the larger 3m organs completed during this period were St. Aloysius and Fourth Church of Christ Science, Detroit; All Saints Episcopal, Meriden, Conn.; First M. E., Middletown, Conn.; Temple Shalom, Boston; Central Presbyterian, Wilmington, Del.; St. James' Catholic, Philadelphia; West Side Presbyterian, Germantown; First Avenue Methodist, St. Petersburg; Bethany Evangelical, Immaculate Conception, Resurrection Catholic, Chicago; Ascension Catholic, Oak Park, Ill.; First Baptist, Newport; St. Joan of Arc, Indianapolis; U. S.

Veteran Hospital, Leeds, Mass.; Duns Scotis College, Detroit; Redeemer Lutheran, Faith Lutheran, Trinity Evangelical Churches, St. Louis; St. Joseph Cathedral, St. Joseph, Mo.; Masonic Temple, Hastings; Our Lady of Sorrows Church, South Orange, N. J.; St. Thomas Aquinas, Brooklyn; St. Joseph College, Barrytown, N. Y.; Church of the Messiah, Glen Falls, N. Y.; Pietro Yon's Studio, New York City; St. John's, Middletown, Ohio; Oklahoma A. & M. College, Stillwater, Okla.; St. Andrew's Reformed, Allentown, Pa.; Third Presbyterian, Chester, Pa.; St. John the Evangelist, Pittston, Pa.; St. Mary's, Providence, R. I.; First Christian, Houston; Granite Stake Mormon Temple, Salt Lake City; First Presbyterian, Lynchburg, Va.; First Congregational, Madison, Wisc.

Orders for large four manual organs that have not as yet been completed but will be delivered during 1931 are those for First Christian, New Castle, Pa.; Central Presbyterian, St. Louis; Mundelin College,

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Chicago; Mission Inn, Riverside, Calif.; St. Thomas Seminary, Denver; St. Paul's Evangelical, Newport, Ky.; St. Barbara's, Lackawana, N. Y.; SS. Madeline & Sophie Church, Germantown, Pa.; SS. Cyril & Methodists Church, Binghamton, N. Y.; Holy Cross Catholic, Brooklyn; Our Lady of Peace, Brooklyn; Messiah Lutheran, Elmwood Park, Ill.; St. Bridget's, Framingham, Mass.

While these are the more prominent of the orders received and delivered, there was still a large volume of others delivered and installed during this period.

Again, as in former years, the Kilgen plant proved a mecca for artists from all over the world. The guest-register for the past year includes C. E. Schmidt, Amherst, Ohio; Wallace A. Doepel, Hollywood, Calif.; J. J. Shaw, St. Thomas, Ky.; R. R. Hildebrand, El Reno, Okla.; A. M. Gerdes, Middletown, Ohio; Leo L. Scott, St. Louis; Geo. P. Wolf, Columbus, N. C.; Sue Goff Bush, Kansas City; Theo. Buch, Johnstown, Pa.; Julie Stevens Bacon, St. Louis; Morrison C. Boyd,

University of Pennsylvania; Rudolph W. Locker, Hornell, N. Y.; H. W. Clark, Nashville, Tenn.; Ralph Waldo Emerson, Chicago; S. W. C. Webb, Appleton, Wisc.; M. P. Moller, Jr., Hagerstown, Md.; D. I. Wentz, Chicago; W. H. Barnes, Evanston, Ill.; Pietro A. Yon, New York.

The Company reports having been able to operate their large plant without interruption during 1930 and that their schedule calls for a steady delivery of organs for the first seven months of 1931—and that they have many experiments under way in their Research Dept. from which they hope to achieve still greater results during 1931.

OTTO LIEBICH of the Kohler-Liebich Co., makers of Liberty percussion products, closed the old year by undergoing an operation and began the new by recovering his accustomed health and vigor.

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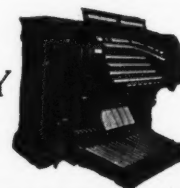


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Any publisher can accept a sonata for publication today, rush it to the engraver tomorrow, read proofs the next day, and have it on the counter one day later—but would you want them to treat *your* manuscript that way?

Any recitalist can accept an engagement today, throw a program together tomorrow, visit the town the next day, try the organ for half an hour and play the recital without delay—if he has no reputation to lose.

And we could set, page, print, fold, bind and mail *The American Organist* in three days—if our readers didn't care anything about editing and selecting the materials presented. The late Dr. Lynnwood Farnam once remarked that ordinarily he would not play any composition in a public recital till he had had it in his repertoire for two years. Did that ruin any phase of his tremendous contribution to the art of organ playing or make him a back-number?

So let us keep right on devoting ourselves to the task of producing a constructive, technical, reliable, carefully edited magazine, with materials *selected for their constructive worth*, with reasonably careful but not finnickily proofreading, edited for a minimum of errors in statement, with the minimum of blah, and as devoid as possible of all evidences of that feverish haste that destroys values in an organ, a composition, a recital, a publication, or anything else that is the product of haste in preparation or presentation.

ORGAN INTERESTS INC.

Publishers of The American Organist

467 CITY HALL STATION

NEW YORK, N. Y.

—ESTEY SALES—

Among recent sales by the Estey Organ Co. in addition to the contracts mentioned in other columns are the following:

St. Joseph's, Cartaret, N. J.
Methodist Church, N. Syracuse, N. Y.
First Reformed, Lansing, Ill., a 2m built in consultation with Wm. H. Barnes, organ architect.

Advent Lutheran, St. Louis, Mo.
De Paul Hospital, St. Louis, Mo., the gift of Rev. P. H. Bradley of St. Louis.

—JAMAICA, N. Y.—

The Austin Organ Co. is building a 4-43-2901 for the First Presbyterian, to be ready Nov. 1 next. The instrument is the gift of Miss Gladys E. Belden whose mother was the first regular organist to play the organ thus being displaced. The Great is expressive, save the 16' and 8' First Diapason; another feature is the adoption of the modern idea of rendering the component parts of the Mixture available to the organist at will in the separate 2 2/3', 2', and 1 3/5' stops. Stoplist will be given in a later issue.

—GOSHEN, N. Y.—

Another Austin (3-46-2438) is announced for the First Presbyterian, organized in 1720, now occupying its third building, erected in 1869 and still housing the organ built at that time by W. J. Stuart & Bro. of Albany. Mr. Howard S. Dayton has been organist of the church since 1903. Again the specification adopts the modern advantages of the largely-enclosed Great, the split-up Mixture, and the Vox usable with or without its separate Tremulant. Stoplist will follow in a later issue.

—GROVE CITY, PA.—

Handel's "Messiah" in the First Presbyterian, sung by the Community Chorus Dec. 14 under the baton of Prof. Paul E. Grosh drew an audience of 1600 with almost as many turned away. Miss Elizabeth McKay was organist and Miss Anna Louise Montgomery was pianist. The processional and Overture were given by candle-light, and trumpets were used to introduce the invocation.

—MINNEAPOLIS, MINN.—

St. Mark's Episcopal has concluded a series of outstanding musicales on Sunday afternoons in November and December. Large congregations attended and on two occasions many were turned away. The first service was the singing of Gaul's "Holy City," Nov. 2, with St. Mark's and Gethsemane choir combined, in the Chancel, and the new Auxiliary Choir in the gallery. This was repeated at Gethsemane Church the following Sunday evening under the direction of J. Austin Williams. At St. Mark's, Nov. 16, program by the Auxiliary Choir; Nov. 23, Harvest Festival; Dec. 7, Choir of Hamline University, directed by Alec Simson; Dec. 14, recital by Fernando Germani.

Dec. 14 St. Mark's combined with Central Lutheran, George Hultgren, director, in a presentation of "The Messiah" there. Dec. 21 the performance was repeated at St. Mark's with orchestra, under the direction of Stanley R. Avery, of the latter church. Dec. 28, service of Christmas Carols and Anthems accompanied by tableaux arranged by the rector. Jan. 4 St. Mark's choir presented a program at Bethlehem Swedish Lutheran.

—WHITE PLAINS, N. Y.—

Paderewski will be one of the soloists for the next Westchester County Music Festival May 20 to 23, in the County Center where the Aeolian Co. has a 4m concert organ.

Events
Forecast

Appleton, Wis.: recitals Feb. 6 and 20 by Prof. Lavahn Maesch in the First Congregational.

Chicago, Ill.: lectures Feb. 9 and 23 by Prof. Frank Van Dusen in Kimball Hall, on Caesar Franck and American Composers.

Cleveland, Ohio: recital Feb. 2 by Edwin Arthur Kraft in Trinity Cathedral.

Harrisburg, Pa.: recitals in the Complete-Bach series Feb. 7 and 10 by James Emory Scheirer in Salem Reformed.

Lancaster, Pa.: recital Feb. 1 by Dr. Harry A. Sykes in Trinity Lutheran. Dr. Sykes uses no "soloists" but presents organ music exclusively at this series of monthly recitals.

New York, N. Y.: first performance of new oratorio, built on unusual pattern, by Wm. A. Goldsworthy, Feb. 22 in St. Mark's in the Bowlerie.

Do.: lecture-recitals by Dr. Clarence Dickinson in Union Theological Seminary every Tuesday during February at 4:00.

Do.: recital by Ernest Mitchell in Grace Church, Feb. 8.

Washington, D. C.: hearing by the Tariff Commission in their offices Feb. 26 at 10:00 a.m. on questions pertaining to duties on organs.

Winnipeg, Can.: recital Feb. 1 by Herbert J. Sadler in Westminster Church for the C.C.O.

—BOZYAN—BLISS—

H. Frank Bozyan, brilliant young organist of New Haven, Conn., and Miss Margaret Bliss of the same city were united in marriage Dec. 19. Mr. and Mrs. Bozyan will make their home at Spring Glen, Hamden, Conn.

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MARSHALL BIDWELL

Concert Organist

First Presbyterian Church
Coe College, Cedar Rapids, Iowa

—KILGEN—

The Methodist Church, Ulysses, Kan., has contracted for a 2-29 divided Kilgen, for dedication in the new building this spring.

Temple Israel, Hot Spring, Ark., has ordered a 2-10 for the new building, to be completed in March. The stoplist is interesting: Ped.: Bourdon, Lieblichgedekt; Gt.: Diapason, Melodia, Dulciana, 4' Gemshorn; Sw.: Stopped Flute, Salicional, Voix Celeste, 4' Flute.

St. Madeleine Sophie Catholic Church, Germantown, Pa., has contracted for a 2m Kilgen of 15 registers plus borrows, to include Harp and Chimes.

Messiah Lutheran, Elmwood Park, Chicago, has ordered a 2m Kilgen of 16 registers plus borrows, for March delivery.

St. Paul's, Newport, Ky., has ordered a 3-32 divided organ for the remodeled edifice, to be ready in April. Harp and Chimes are included.

—TARIFF AGAIN—

The U. S. Tariff Commission will hold a public hearing on the tariffs on organs, Feb. 26 at 10:00 a.m. in Washington, D. C., at the office of the Commission.

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San Francisco

By WALTER B. KENNEDY
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Two outstanding recitalists have appeared in San Francisco since my last report: Fernando Germani and Pietro A. Yon. It was interesting to compare the work, or rather contrast it, of two men of Italian birth and training, playing works we have so often heard interpreted according to the English and French versions. The A.G.O. tendered Mr. Yon a reception after his first recital, given in Calvary Church. The writer was not privileged to remain for the reception, but a goodly number of San Francisco's musical folk gathered to do honor to their guest.

The studio of Virginie de Fremery was the scene of the Guild's Christmas party, or "jinks," as it was termed in the invitations. Dr. Charles Greenwood, of

Pioneer M. E., was master of ceremonies, and proved himself a genius in executive ability. Haydn turned over in his grave as his Toy Symphony was played by an orchestra of organists. More wonderful yet was the playing of an improvised organ played from one console by thirteen organists simultaneously. During refreshments, Santa Claus appeared in person and distributed gifts to all, it being announced that none were of more than fifteen cents value.

Howard Couper, program-maker for the Chapel of the Chimes, the beautiful gothic Chapel conducted by the California Crematory, is responsible for some excellent organ programs broadcasted over KTAB and KRE. Ten of the leading San Francisco and East Bay organists contributed, playing real organ music. A very enthusiastic response from the public has proved the worth of the venture. Mr. Couper has established the fact that organ music, played as such, is as acceptable over the air, as vocal or orchestral works. Personally, it was a joy to hear the organ, minus the Tremulant, coming in by radio.

Edgar A. Thorpe has recently been engaged by the First Christian Church, Oakland, replacing Harrold Hawley (organist) and Dr. O. S. Dean (Director). He has a 3-35 Moller, installed in 1929, in a church with ideal acoustics, and a chorus with solo quartet.

Uda Waldrop played an excellent recital at Calvary Presbyterian, under the auspices of the Guild.

—MARSHALL BIDWELL—

Mr. Bidwell is giving a series of recitals at 5:15 on Tuesdays in Memorial Auditorium, Cedar Rapids, Iowa. The first recital drew 500 and the audiences grew steadily, reaching 1000 for the Christmas recital. Prof. Bidwell's recitals of recent dates include two on the residence organ of Harry Upson Camp at Reading, Mass., Dec. 30 and Jan. 2; First-Broad St. M. E., Columbus, Ohio; Jan. 8 for the Guild; Congregational Church, Southington, Conn., Jan. 4.

Clarence Dickinson

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The work of moving the organ, thoroughly overhauling it, and erecting it in its new chambers, was done by Mr. Frank H. Nieman of Philadelphia. Mr. Ralph Kinder gave the dedicatory recital; Mr. Harry Lehr is organist of the church.

The list of stop-names (specifications not available) shows an organ highly suitable for church use, and that an organ can stand fifteen years of hard use in a theater and still be "good as new" is a tribute to the quality of the original product. It is evidently not a unit, nor do the percussions go further than Chimes; an Echo Organ is played from the Solo manual which takes the place of the usual Choir. Original specifications were written by Mr. R. P. Elliot.

Chicago

by

LESTER W.

GROOM

Official

Representative



This year's "Messiah" by the Apollo Musical Club was a memorial concert to its former director, W. L. Tomlins, who conducted its first "Messiah" concert June 5, 1879, and who died last November. The Club has sung the "Messiah" as part of its season's program 73 times, and for many years was the only chorus doing this work in the middle west. Old-timers will remember the names of some of the directors beside Mr. Tomlins: Silas G. Pratt, A. W. Dohn, Carl Bergstein, Harrison Wild, and (present director) Edgar Nelson.

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SAMUEL J. RIEGEL of Oceanside, Calif., began the new year with an enforced stay in the hospital at Los Angeles, taking treatment to overcome the effects of over-exposure to X-rays.

—C. C. O.—

The Winnipeg Center presented Ronald W. Gibson in a recital Dec. 14 in Westminster Church, in a program of three sections, Advent, Christmas, New Year. A group of three numbers was played at the beginning of the recital in memory of Lynnwood Farnam.

Dec. 29 the Center held its annual banquet in the private dining room of the Hudson Bay Co. under the chairmanship of Filmer E. Hubble, when there were toasts to the King, the ladies, the church and clergy, the press, and the Canadian College of Organists. Four carols were interspersed throughout the program, accompanied and directed by H. Hugh Bancroft.

A. G. O. Activities

The publishers will be glad to record, as a matter of history and as concisely as possible (since the full record is available in the official columns of the Guild), the activities of the various Chapters. Chapters desiring representation should see that their reports are not delayed in preparation or mailing.

—NEW YORK—

The Headquarters New Year's meeting was one of the most successful in many years, both from point of attendance and from the "general good time" had by all.

—SO. CALIF.—

A service in memory of Dr. Lynnwood Farnam was presented in St. Paul's Cathedral Jan. 6, with the service under the direction of Dudley Warner Fitch and a group of six Bach selections played just before the processional by Clarence Mader, pupil of Mr. Farnam. The anthem was Noble's "Souls of the Righteous."

—FORT WORTH—

Mr. and Mrs. Fred Mueller entertained the Chapter at their home Dec. 22, and after a delightful buffet supper there was a short business session and then a program of organ, piano, and violin music was given in the Robertson-Mueller-Harper Funeral Temple, with organ music by Marie Lydon and W. Glen Darst.

—LOUISIANA—


Plainsong was the subject of an illustrated talk by Miss Helen McGrath, director of the Parochial Schools of New Orleans, at the Dec. 17 meeting of the Guild at the home of Mrs. Moseley. Ten picked children sang various songs and chants. For future meetings a set of five questions is to be given in advance and the answers will form part of each meeting. A farewell party was given Edward Austin, ex-Dean, upon his departure to the Episcopal Church in Swampscott, Mass. Miss Mary V. Malony, Miss Mattie M. Skinner, Mrs. Betty Hammond, and Ferdinand Dunkley took part in the St. Charles Ave. public service.

—CENTRAL OHIO—

The Chapter presented Prof. Marshall Bidwell in a recital in the First-Broad M. E. Jan. 8, in an excellent program to be found in other columns.

—ILLINOIS—

The Chapter presented Fernando Germani in recital Jan. 6 on the Kimball organ in Kimball Hall, Chicago.



Boston
by
S. HARRISON
LOVEWELL
Official
Representative

At Tremont Temple a new regime began in January, with Clifford Kemp serving as organist and a quartet made up of three new singers. Mr. Kemp, private secretary and assistant to Heinrich Gebhard, noted pianist, is a native of Auckland, N. Z. He came to this country in 1926 and has devoted his time largely as accompanist for concert artists. The first appearance of the new group (by the way, a regular organist has not yet been appointed although the applicants are said to number above 200) "was received with many expressions of approval," and at a reception Donizetti's famous "Sextette" from "Lucia" was sung to sacred text. The services were broadcasted. The organ is a 4m Casavant.

Very infrequently does the opportunity favor a visit to First Church. It was a surprise to find a large congregation present. This oldest of Boston religious societies, dating back to 1630, departed from orthodoxy some 150 years ago and is now wholly liberal in matters of faith. Dr. Parks is a remarkably clear thinker and fluent speaker. Counter to him are William E. Zeuch and a chorus of forty excellent voices. The "Gloria in Excelsis" from Mozart's "Twelfth," brilliantly sung and to Latin text, was the first anthem, and the second was Tchaikowsky's "Christmas Legend" sung unaccompanied. It is with regret that it is reported on highest authority that the Zeuch "Hour

of Music," which during a decade or more has put Boston on the map organistically along with Symphony Orchestra and "Pop Concerts," is to be discontinued this season due especially to the rather ill health of our great "Bill."

Dec. 30 the Truette Club attended the Marshall Bidwell recital in Reading as the guests of Mr. and Mrs. Harry Camp. The program was preceded by brief remarks by Mr. Camp on "Mutations and Mixtures." The following Friday some thirty persons listened to the same program as guests of the same host and hostess. It is needless to record that Mr. Bidwell plays organ with exquisite taste and perfect technical facility. The music has much the same effect as a fine string quartette plus the coloring of distinctive solo registers.

The Christmas Carol Service at the Advent attracted fewer people than usual. The matter of placing candles in the windows over Beacon Hill originated in this parish and from thence throughout America. Each succeeding season brings larger crowds and more general illumina-

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nation as well as more carolers. It is now quite garish. The people at large seem to prefer out-of-door celebrations to the solemnity of the church. And so it happens that attendance at the Advent lessens although the music under the most able direction of Mr. Johnson has greatly improved in every way. Two carols were of especial interest, the one by Max Reger and the other by Margaret R. Lang (member of this parish).

For the Midnight Mass at Immaculate Conception there was a congregation of fully 3000. Before the celebration of

"Solemn High," carols and English anthems were sung in an enjoyable manner. The mass was Hummel's in B-flat and considerably pruned (for which there seems no apparent reason, seeing that the people make their communions by pre-sanctified elements and the altar service is not retarded). The music was sung and played better than a year ago.

It has become increasingly the proper thing to hold a candle-lighting service, held at almost any convenient time around the Christmas season, although anciently the walking in procession in the open with lighted tapers was part of the Candlemas celebration observed on February 2, the first of the Virgin's festivals.

A candle-lighting service was held at Trinity Church, Newton Centre, Leland A. Arnold, organist. And a candle-light carol service was held in the Leyden Congregational, Brookline, Mrs. Blanche T. Brock, organist.

After a long period of uncertainty, Eliot Congregational, Roxbury, is occupying its rebuilt edifice. What was formerly the chapel will shortly be the church. The walls of the church left standing after the fire have been utilized for the construction of a building for administration and devotional purposes and dedicated to the spiritual welfare of young people. Out of the ruins of the former building there were salvaged enough of the 4m Hutchins-Laws to make it possible to provide a new instrument with echo for the church auditorium. Percival C. Lewis has been acting as organist since the church was burned.

—OBERLIN CONSERVATORY—
Recitals were given during December by Miss Elizabeth Burnett of the class of 1931, and George O. Lillich and Bruce H. Davis of the Oberlin organ faculty. Miss Burnett played Bach, Guilman, Karg-Elert, Vierne, and Franck. Mr. Lillich played Reger (Introduction and Passacaglia, Op. 63) Bach, Jepson (Pantomime), Karg-Elert, and Dubois. Mr. Davis played Widor, d'Aquin, and a recent Sonata in B-flat (ms.) by Dr. George W. Andrews which is dedicated to Mr. Davis. This recital was played entirely from memory.

Miss Eunice Kettering, F.A.G.O., '29, is again at the State Teachers College, Harrisonburg, Va., where she had a most successful season last year. Miss Kettering opened the season by a dedicatory recital in the First Methodist, Harrisonburg, on a 3m Estey which had been rebuilt to her ideas.

Laurel E. Yeamans, again at Euclid Ave. Christian in Cleveland, presented "The Nativity," a cantata of his own composition, Dec. 21. Mr. Yeamans completed this work while studying in Paris in 1929, where it was first presented at the American Church.

James H. Hall supplied at the Plymouth Church, Shaker Heights, Cleveland, during December.

Frank Blashfield, expert repair man and our "friend in need," spent much time during the Christmas holidays getting the uncertainties eliminated from our instruments.

Richard Jesson, '29 has begun his second year as instructor in theory at Kansas State Agricultural College, Manhattan, Kansas. Because there is no organ at the college his work consists essentially of theory instruction at the present time. Nov. 20 he played the opening recital on a 3m Austin at First Presbyterian, Manhattan. While a student at Oberlin, he was organist at the First Christian, Ashland, Ohio.

During Advent, Walter Blodgett played a series of Sunday evening recitals at St. Andrew's Episcopal, Elyria, Ohio. Dec. 9 he played in recital at St. Andrew's, under the auspices of the Musical Art Society.

—GEORGE O. LILLICH

DR. OSCAR E. SCHMINKE'S new Latin Mass completed during the past year was given two performances during the Christmas services of St. Augustine's at Larchmont, N. Y., and was well received both by choir and congregation.

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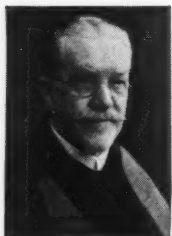
—LOS GATOS, CALIF.—

The First Baptist dedicated its 2m Moller Dec. 21 in a recital by Theodore Strong. "It is a most effective installation of three ranks, unified, with a set of Deagan Tower Chimes, useful not only in the church but they can also be heard a block away," writes Mr. Strong. Mr. Strong gave a recital Jan. 5 in the Civic Auditorium, San Francisco, and Jan. 23 played the dedicatory recital in Grace Lutheran there.

FREDERICK C. FERINGER directed the Ladies Lyric Club of Seattle, Wash., in a concert Dec. 16, when among other things the Club sang Debussy's "Blessed Damosel" with orchestral accompaniment arranged by Mr. Feringer and played by the Little Symphony.

Great Britain

by
DR. ORLANDO
MANSFIELD
Official
Representative



In Great Britain the year 1930, professionally speaking, was one of the worst, known since the days of the Crimean war. Hundreds of orchestral players and many organists have been deprived of almost all means of livelihood owing to the introduction of those inartistic abominations known as "talkies," while the gramophone and wireless have so reduced the number of pupils through decreasing the interest of young people in practical performance, that teachers, amongst whom organists bulk largely, are becoming more numerous than students. The thirst for pleasure and the increase of Sunday travel has sadly diminished the numbers and offerings of the average church congregation, and in all these changes organists have been the greatest sufferers, having to face both depleted choirs and reduced incomes, the latter in spite of the enormous increase in the cost of living. With a revival of trade—which would speedily occur but for the antagonism between capital and labor and the heavy taxation to maintain Government extravagance, officialdom, and militarism

—the musician in general and the church organist in particular would at once feel the breath of a financial spring.

Another remarkable thing about 1930 has been the numerous changes in prominent organ positions. This reminds me that in my December notes the vacancy at Lincoln Cathedral should have been stated to have been filled by Dr. Gordon Slater, in the place of Dr. G. Bennett, deceased. To that list I now add Mr. Dykes Bower, Mus. Bac., who has removed to New College, Oxford, his place at Truro Cathedral (Cornwall) being filled by Mr. Ormonde, a former assistant-organist; while Mr. Hubert Middleton, of Ely Cathedral, will succeed Dr. Alan Gray at Trinity College, Cambridge.

Amongst items of general interest I may mention the inauguration, in December, of the new organ in the Philharmonic Hall, Liverpool, Dr. A. W. Pollitt, the organist of the Philharmonic Society, presiding at the instrument. The organ in Glasgow Cathedral is to be electrified and a new electric console supplied by Mr. Henry Willis, the grandson of the original builder. In the Channel Islands Mr. John Matthews, a pupil of Merkel, has retired from his church in Guernsey after over 40 years' service. A sum of \$5,000 has been promised towards an organ for St. Nicholas College, Dr. Nicholson's recently established center for the study of Episcopal Church music. In Ireland the Diocesan church Committee suggests that all choir practises should be conducted by the clergyman instead of the organist, to which the Leinster So-

ciety of Organists has taken exception "on the ground of professional status" and of non-recognition of the profession, a protest not nearly strong enough for such an insult.

In conclusion I have to chronicle the death, on Oct. 26, of Dr. H. T. Pringuer, organist of various London churches; also the passing, on Oct. 29, at the age of 75, of Dr. H. A. Harding, for 22 years secretary of the Royal College of Organists. Dr. Harding was born at Salisbury, was from 1873 to 1879 organist of the Parish Church, Sidmouth, Devon; and then, after refusing an offer

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to settle in Philadelphia, accepted the position at St. Paul's, Bedford, which he held until his death. He will be long remembered as the author of two excellent text-books, one on Musical Ornaments, another containing analyses of the form of all Beethoven's sonatas. At the R. C. O. he is succeeded by Dr. F. G. Shinn.

New York

Chief among the events of the Metropolis was the opening of Calvary Baptist's new 4m Welte-Tripp in the services of Jan. 4 and the dedicatory recital Jan. 8, which will be found recorded in other columns.

The carillon of Riverside Church was used for the first time and broadcast in two programs Dec. 24. The carillon in the great twin spires of St. Patrick's Cathedral and that in St. Thomas' spire were also heard in the celebration of Christmas.

Unemployed musicians—who have been "unemployed" ever since the advent of the phonograph in theater work—have

organized an orchestra of their own; they gave the first concert of a series Jan. 3 in Mecca Temple.

Channing Lefebvre presented his Downtown Glee Club of 200 men in the annual mid-winter concert Dec. 17 in Carnegie Hall.

Prof. Arthur W. Poister of the University of Redlands, played for the first time in New York Jan. 8, in a recital in the Wanamaker store.

Miss Marie Eva Wright is scheduled for a recital in the Brooklyn Academy this month, and plays for the Washington Heights Civic Club in April.

Herbert Stavelly Sammond conducted the winter concert of his Morning Choral Jan. 20 in the Brooklyn Academy of Music.

The Brick Presbyterian, where Dr. Clarence Dickinson has made the music famous, has received an anonymous gift of \$60,000 for the establishment of "The William Pierson Merrill Fund for the Endowment of the Music in the Brick Church."

Pietro Yon's "Missa Regina Pacis" was sung Jan. 11 by a choir of 530 voices in St. Vincent Ferrer's Church, under the direction of S. Constantino Yon.

Philip James' Modern Suite on ancient Greek scales was presented Jan. 11 in the Hotel Plaza ballroom by the New York Chamber Music Society.

Miss Ruth Julia Hall continues her unusual Thursday programs at 5:15 in the Old John Street M. E. The January lecture-recitals were devoted to Finnish, Scandinavian, Russian, Polish, and Italian music. Two French and two German programs are scheduled for February. Miss Hall usually uses the piano and piano literature for the one half of each program and the organ and organ music for the other half.

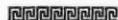
R. Huntington Woodman has again been signally honored, this time by the community at large instead of merely by his church. He was recently named, along with a few others, including a man of science internationally famous, as one of the distinguished citizens of his city who had brought honor to his fellow citizens.

—EDWARD W. CROME—

It is with regret we record the death on Dec. 29, 1930, of Mr. Edward W. Crome, organ repairman, tuner, erector, etc., after a brief illness at his home in Los Angeles. Mr. Crome, a resident of Los Angeles for a third of a century, was formerly identified with the Murray M. Harris Co. as superintendent of construction, and had a part in the finishing of many notable organs on the Pacific Coast. He is survived by his widow, a daughter, and two sons who have been associated with him and will carry on the business.

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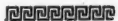


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Main Office: 689 Fifth Ave., New York, N. Y.
Factory: Garwood, N. J.

AUSTIN ORGAN CO.
Main Office and Factory: Hartford, Conn.
New York: Astor Hotel, Broadway & 45th.

BUHL ORGAN CO.
Utica, N. Y.

CASAVANT FRERES
St. Hyacinthe, P. Q., Canada.

DOHRING, Gustav F.
225 Fifth Ave., New York, N. Y.

ESTLEY ORGAN COMPANY
Main Office: 642 Fifth Ave., New York, N. Y.
Factory: Brattleboro, Vt.

FRAZEE ORGAN CO.
Everett, Boston, Mass.

HALL ORGAN CO.
Main Office: West Haven, Conn.
Los Angeles: Wm. Ripley Dorr, 4348 W. 3d St.

HILLGREEN, LANE & CO.
Main Office and Factory: Alliance, Ohio.
Chicago: F. W. A. Witt, 2713 Clarence Ave.
Dallas, Tex.: Will A. Watkin Co.
Honolulu, Hawaii: Honolulu Music Co.
New York: G. F. Dohring, 225 Fifth Ave.
Omaha: Sullivan Organ Co., 1913 Clark St.

HOOK & HASTINGS CO.
Kendall Green, Mass.

KILGEN, GEO. & SON, INC.
Main: 4016 No. Union Blvd., St. Louis, Mo.
Boston: 20 Atlantic Street.
Chicago: 252 Wrigley Bldg.
Cincinnati: 405 Schmidt Bldg.
Cleveland: 710 Guardian Bldg.
Denver: Shirley-Savoy Hotel.
Kansas City: Missouri Athletic Club.
Los Angeles: 718 So. Broadway.
Minneapolis: 1220 Poshay Tower.
New York: 1512 Steinway Hall.
Philadelphia: Insurance Co. of No. Am. Bldg.
Salt Lake City: 165 Edith Ave.
Tampa: 4310 Granada Ave.

KIMBALL, W. W. CO.
Main Office: Kimball Hall, Chicago, Ill.

MARR & COLTON INC.
Main Office and Factory: Warsaw, N. Y.

MIDMER-LOSH INC.
Merrick, L. I., N. Y.

MOLLER, M. P.
Main Office: Hagerstown, Md.
Chicago, Ill.: 6054 Cottage Grove Ave.
Los Angeles: 208 Insurance Exch. Bldg.
Memphis, Tenn.: 1840 Kendale, Edgwood
New York, N. Y.: 1540 Broadway.
Philadelphia, Pa.: 2047 Chestnut St.
Pittsburgh, Pa.: Strand Theater Bldg.
Seattle, Wash.: 1009 First Ave.

PILCHER, Henry Pilcher's Sons
908 Mason St., Louisville, Ky.
New York: 109 West 57th St., Room 915.

REUTER ORGAN CO.
Lawrence, Kansas

ROCHESTER ORGAN CO.
Box 98, Rochester, N. Y.

WELTE-TEUP ORGAN CORP.
Office and Factory: Sound Beach, Conn.
Chicago: 7 S. Dearborn St.
New York: 119 West 57th St.
Philadelphia: 1420 Chestnut St.

Organ Architects

†Definitely allied to one Builder.

BARNES, William H.
1100 S. Wabash Ave., Chicago, Ill.

†**DOHRING, Gustav F.**
225 Fifth Ave., R-1010, New York City.

TURNER, Tyler
333 Central Park West, New York City.

Equipment and Various

DEAGAN, J. C., Co.
Percussion Instruments.
4217 Ravenswood Ave., Chicago, Ill.

KOHLER-LIEBICH CO., INC.
Percussion Instruments,
3553 Lincoln Ave., Chicago, Ill.

ORGOBLO
See Spencer Turbine Co.

SPENCER TURBINE CO.
Blowers,
Hartford, Conn.

Custodians and Rebuilders

MOHR, Louis F. & Co.
2899 Valentine Ave., New York. (Sedg. 5628)

OCHS BROTHERS
440 East 148th St., New York. (MOThaven 0807)

SCHLETTE, Charles G.
Church organs rebuilt, tuned, repaired; yearly contracts; Blowing plants installed; etc.
1442 Gillespie Ave., New York. (Wachet. 3544)



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"Let 1931 be the year in which we actually carry out some of the business-building ideas we've talked about in other years. We can do it, we ought to do it; now let's do it. But whether we do or don't let's go after business in 1931 with confidence that it will be both happy and prosperous," says the preface to the Oliver Ditson Co. house-organ. Further:

"There is only one way to get knowledge—study, investigate, try things out, make comparisons, do real thinking. During the course of years we are bound to acquire some knowledge, but relying on sheer experience will never . . . hold and build trade."

Most wholesome advice. The open mind. Knowing and weighing the experiences of others too. One's own is not enough.